



Women, Theater, and the Holocaust

RESOURCE HANDBOOK / **FIFTH
EDITION**

A project of

Remember the Women Institute

edited by Rochelle G. Saidel, Samantha McLaughlin, and Karen Shulman

Remember the Women Institute, a 501(c)(3) not-for-profit corporation founded in 1997 and based in New York City, conducts and encourages research and cultural activities that contribute to including women in history. Dr. Rochelle G. Saidel is the founder and executive director. Special emphasis is on women in the context of the Holocaust and its aftermath. Through research and related activities, including this project, the stories of women—from the point of view of women—are made available to be integrated into history and collective memory. This handbook is intended to provide readers with resources for using theatre to memorialize the experiences of women during the Holocaust.

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Karen Shulman

This resource handbook is dedicated to the women whose Holocaust-related stories are known and unknown, told and untold—to those who perished and those who survived.

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Remember the Women Institute

11 Riverside Drive

Suite 3RE

New York, NY 10023

rememberwomen.org

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INTRODUCTION TO THE FIFTH EDITION

*By Dr. Rochelle G. Saidel
Founding Director, Remember the Women Institute*

This is the 2023 fifth edition of Remember the Women Institute's ***Women, Theater, and the Holocaust Resource Handbook***, created as a service to educators, students, and others who want to know more about dramatizations by women, as well as those that feature women's Holocaust experiences.

Theater has the power to make history more alive for viewers, whether it is strictly factual or evokes the spirit of what actually transpired. These annotated listings about **Women, Theater, and the Holocaust**, with plays by and about women that were written and presented from the time of the Holocaust until today, help us to better understand the experiences that women suffered as women. This will always be a work in progress and is by no means complete. We have added new plays and three new essays to this fifth edition, and we will continue to add other plays, essays, and books to future editions as we become aware of them through scholarly research, reader suggestions, and announcements in the media. We welcome suggested additions, which can be sent to info@rememberwomen.org. While we are focusing here on plays that were written in English or have English translations, we have included plays in other languages, especially Hebrew. We look forward to receiving suggestions for additional entries in English and other languages. It is remarkable that 78 years after the end of the Holocaust, new plays continue to emerge.

Section 1 is an annotated bibliography that has three parts. Section 1, Part 1 lists plays about women and the Holocaust; Section 1, Part 2 lists plays about the Holocaust by women; and Section 1, Part 3 lists books about women, theater, and the Holocaust. Following these three bibliographies, Section 2 of this resource handbook offers nine personal essays about aspects of the creation and staging of theatrical works about women and the Holocaust. In alphabetical order, they are by [Dr. Meghan Brodie](#), [Cynthia L. Cooper](#), [Dr. Patrick Henry](#), [Dr. Velina Hasu Houston](#), [Susan B. Katz](#), [Naomi Patz](#), [Dr. Rochelle G. Saidel](#), and [Dr. Alice Shalvi](#). Dr. Brodie describes her experience working with her students at the University of Southern Maine on *In the Underworld*, a play about Ravensbrück translated from Germaine Tillion's *Le Verfügbar aux Enfers*. (For more information about the original play, see the paragraph below

about Germaine Tillion in this introduction, as well as entries about Tillion in the bibliography.) Dr. Brodie also wrote a new essay for this edition, addressing some of the issues she has encountered when casting Holocaust dramas in an academic setting. Playwright Cooper details how she became engaged with the story of Gisa Peiper, a young Jewish member of the resistance in Hamburg, and how she carried out research on-site in Hamburg and elsewhere to create her play, *Silence Not, A Love Story*. Prof. Henry tells us about the play he wrote based on Charlotte Delbo's *Auschwitz and After*. (See references to Delbo in the paragraph below, and in Section 1.) Playwright Katz describes writing her play about the women who took part in the October 1944 prisoners' uprising in Auschwitz-Birkenau. Playwright Patz recounts how she brought to life *The Last Cyclist*, a play written in Terezin concentration camp in 1944 by prisoner Karel Švenk and rehearsed in the camp. I remember Nava Semel's unique contributions to dramatizing and writing about women and the Holocaust. Dr. Shalvi writes about the initiation and implementation of *Refidim Junction*, a musical theater piece that originated with the discovery of letters written by her mother in 1930s Germany. Section 3 offers teachers an outline, created by Karen Shulman, Educational Consultant for Remember the Women Institute, for a study plan that uses theater to teach about women during the Holocaust. We welcome for consideration reader suggestions for adding other essays and lesson plans about women, theater, and the Holocaust.

Theater at Ravensbrück Women's Concentration Camp

When discussing the subject of women, theater, and the Holocaust, a suitable place to begin is **Ravensbrück**, the major women's concentration camp. Located about fifty miles north of Berlin, Ravensbrück was in operation from 1939 until 1945 and held political prisoners, Jews, so-called Gypsies, so-called *asocials* (often prostitutes and lesbians), so-called criminals, and other women from Germany, Austria, and virtually all of Nazi-occupied Europe. There were even several women prisoners from the United States.



There are two plays known to have been secretly written and performed by the female prisoners. The earlier play, entitled *Schum Schum*, was written by Austrian Jewish political prisoner Käthe Leichter with Herta Breuer, an Austrian Jewish Communist political prisoner. While it was not preserved in written form, it was actually performed in secret for a small group at the camp in 1942, and a survivor later described it in



Käthe Leichter

detail. The other play, *Le Verfügbar aux Enfers: Une opérette à Ravensbrück* (roughly translated, the lowest-class worker goes to Hell) by French political prisoner Germaine Tillion, survived intact, was published as a book in French, and had a full-scale production in Paris in 2007. Most likely, Tillion read the play to her barrack mates in 1944 after they came back from work in the evening. Written under almost impossible circumstances and with the threat of severe punishment, the Leichter and Tillion plays were intended to lift the spirits and morale of their comrades in Ravensbrück.



Germaine Tillion

Dr. Käthe Leichter and *Schum Schum*

Dr. Käthe Leichter was born in Vienna on August 18, 1895. At a time when it was unusual for a woman to receive an advanced degree, she earned a Ph.D. magna *cum laude* in Social Sciences from the University of Heidelberg. She was deeply involved in the Austrian student socialist movement, where she met her husband and fellow Social Democrat, Otto Leichter. As a member of this banned party, she was arrested by the Nazis in May 1938. After a trial in the summer of 1939, she was sent to Ravensbrück in January 1940. Rosa Jochmann, a non-Jewish Social Democrat resistance leader and friend who arrived at the camp soon afterward, survived and reported about the play *Schum Schum*.



The Leichter family in Zürich, June 1934.

L to R: Heinz, Otto, Käthe, and Franz.

Courtesy of the Documentation Center of the Austrian Resistance, 1297_1.

The play, which had a clear anti-Nazi message, was about two Jewish prisoners who escaped to a deserted island

and were shipwrecked. In addition to offering fantasy and a few moments of mental escape, it provided the women with opportunities for creative costume making.

“Too bad that this play had to be destroyed, because it contained so many songs that made fun of the SS, and so much social criticism,” Jochmann recalled. She described the play: “Too bad that this play couldn’t be filmed. The most amazing jewelry was created out of toothpaste tubes, a bridal dress from scarves, even a top hat and tails for the groom, all out of paper. The bride, a Jewish girl from Holland, was a very young and beautiful girl, and the groom was an Austrian Jewess....And the savages: the girls brought straw from the bindery, and we made little short skirts out of it. Our aluminum plates were polished all shiny and hung from chains around their necks. It is impossible to describe it all. That day the SS didn’t come, but later we were betrayed, and everyone was sent to the hole [punishment cell block] for six weeks....Käthe and her

friend had planned ahead, though, and the play we had staged had been destroyed. At the same time, there was a second version of the play, which praised the SS and humiliated the Jews. That was the version Käthe had put into her closet. That was what saved us all, because if they had found the real play, we would all have gone to our final destination.” Jochmann added that all of the participants were sent to the gas chamber with the first transport. In

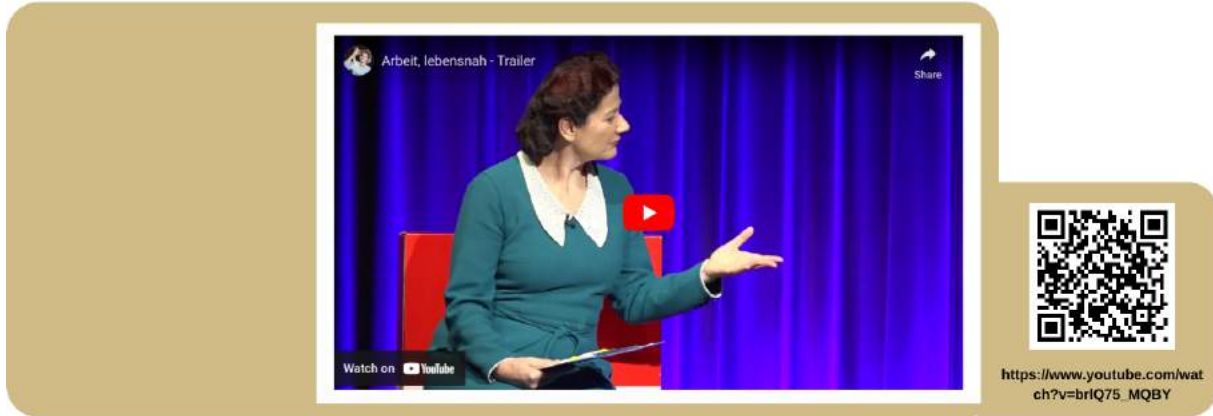


Bernburg euthanasia facility
Extermination wing
Photo is in the public domain.

mid-March of 1942, Käthe Leichter and the others were gassed at the Bernburg euthanasia facility. (Steiner, *Käthe Leichter: Leben und Werk*, quoted in Saidel, *The Jewish Women of Ravensbrück Concentration Camp*, pp. 61–62). Leichter’s *Schum Schum* is also described in a contemporary two-woman play, ***Women at work—Käthe Leichter and Marie Jahoda***, written by Sandra Schüddekopf and Anita Zieher, produced by [Portraittheater](#), and performed by Zieher and Brigitta Waschnig.



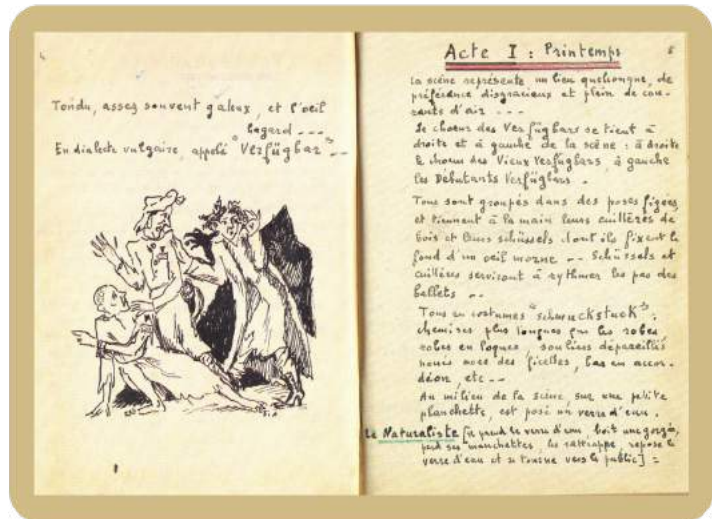
Program Poster for *Women at Work* Performance
April 2019 (performed in the USA)
Photo is courtesy of portraittheater.



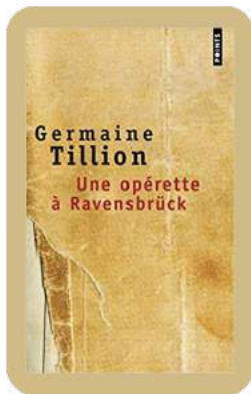
Arbeit, lebensnah - Trailer
Women at work—Käthe Leichter and Marie Jahoda
 Portraittheater, 2018, 2m44s

Germaine Tillion and *Le Verfügbar aux Enfers*

Unlike Leichter’s play, **Germaine Tillion’s** play/operetta ***Le Verfügbar aux Enfers*** was preserved. French political prisoners rescued by the Swedish Red Cross in the spring of 1945 took the manuscript of the play with them. Sixty years later, in 2005, it was published in French in an edition that reproduces page-by-page Tillion’s handwritten script on the right-hand pages, with the lines in print on the left-hand pages. In addition, the book has a pocket that



Excerpted page from *Le Verfügbar aux Enfers*
 Untitled drawing by France Audoul
 Photo is courtesy of Nazione Indiana.



French edition with print and Tillion's handwriting
 Photo is courtesy of POINTS.

contains a bound reproduction of Tillion’s small original notebook. As paper and writing instruments were difficult to obtain in Ravensbrück and the penalty for having them was severe, any surviving written materials from inmates (including recipe books and drawings) are rare and small in scale.

Like Dr. Leichter, Tillion arrived at Ravensbrück as an educated and accomplished woman. Born in Allègre,

France on May 30, 1907, she studied anthropology at the University of Paris and elsewhere, and in the 1930s she conducted research missions in Algeria. A member and leader of the Museum of Man resistance group, she was arrested by the Gestapo on August 3, 1942, and incarcerated in Ravensbrück in 1943, along with her mother. Her book about the camp, *Ravensbrück*, was translated from French into English and published in the United States in 1975, the first book in English to document life in Ravensbrück. In French, the book had three versions, with Tillion augmenting information from one edition to the next. She died in France in 2008, a year after her play was performed in Paris in honor of her 100th birthday.



Tillion's play/operetta, like Leichter's play, was an act of resistance in the camp. The script is elaborate, with a narrator and directions for music. In an ironic and acerbic way, the play mocks the Nazis and portrays the terrible conditions that the women had to endure. There are references to classic literature and music, as well as to lice, inedible food, disease, and hardship. Using her background as an ethnographer, Tillion not only wanted to entertain her comrades but also to leave for posterity a description of the camp. In 2014, Tillion's play that debuted in French in 2007 was translated into English and presented as *In the Underworld*. The English-language translation by Annie and



Meghan Brodie's 2014 production of *In the Underworld*
at University of Southern Maine
Photography: Shannon Zura
Photos are courtesy of Meghan Brodie.

Karl Bortnick was commissioned by the University of Southern Maine Department of

Theater. Directed by Dr. Meghan Brodie, then a professor in the university's theater department, the play was presented at the university in April 2014. See Dr. Brodie's essay in Section 2 for her discussion about staging this play with her students.

Charlotte Delbo and *Who Will Carry the Word?*



Charlotte Delbo

Another non-Jewish French political prisoner, Charlotte Delbo, is famous for her writing and theater work. Her play, *Who Will Carry the Word?* is about a women's concentration camp that could well be Ravensbrück but is said to be Auschwitz-Birkenau. As she was in both camps and did not write the play until after her liberation, it may be a composite based on her memories of both camps.

Born near Paris in 1913, Delbo joined the French Young Communist Women's League in 1932. Her husband Georges Dudach, whom she married two years later, was active in the resistance. Delbo had been in Buenos Aires

working with actor and theatrical producer Louis Jouvet when the Nazis occupied France in 1940. Instead of staying safely abroad, she, like Germaine Tillion, returned to Paris to be part of the resistance. On March 2, 1942, police followed a careless courier to their apartment and arrested both Charlotte and her husband. Dudach was imprisoned and then shot by the Nazis in May 1942. Delbo was held in transit camps near Paris for the rest of the year. Then, on January 23, 1943, she and 229 other French women imprisoned for their resistance activities were sent to Auschwitz-Birkenau. She was later sent to the Raisko satellite camp, then to Ravensbrück, and was there until she was liberated by the Swedish Red Cross in April 1945. After recuperating, Delbo returned to France and created this play as part of her writings about her experience as a concentration camp prisoner. A translation of *Qui Rapportera Ces Paroles (Who Will Carry the Word?)* was completed by Dr. Cynthia Haft and appears in *The Theatre of the Holocaust* edited by Robert Skloot, published in 1982 by University of Wisconsin Press. In Section 2 of this handbook, see Dr. Patrick Henry's personal essay about writing a play based on Charlotte Delbo's *Auschwitz and After*.



Charlotte Delbo's prisoner identification photo
Courtesy of the Archives Départementales du Val-de-Marne,
Pierre Labate, Roger Hommet and L'Association Mémoire-Vivre

Recovered Letters as Material for Theatrical Performances

Plays written during or soon after the Nazi era are an obvious source for contemporary dramatic presentations, as well as documentation. However, not only theater of the era but also other written material from the time of the Holocaust can lend itself to dramatization. Two examples of mothers' letters that inspired theatrical presentations are *Letters to Sala* by Arlene Hutton and *Refidim Junction* by Magret Wolf. Presented off-Broadway in October 2015, Hutton's play is based on Dr. Ann Kirschner's *Sala's Gift: My Mother's Holocaust Story*. Kirschner received from her mother Sala a box of saved letters in 1991, when her mother was anticipating bypass surgery and afraid she would not survive. Approximately three hundred letters



"Letters to Sala" performed in New York City, 2015
 Courtesy of Michael Priest Photography



Read an English translation of the letter.



Ala Gertner
 Letter to Sala Garncarz, in German, Bendsburg, Poland, September 24, 1941
 NYPL, Dorot Jewish Division, Sala Garncarz Kischner Collection

(which were donated to the New York Public Library) were sent to Sala Garncarz while she was a prisoner in Nazi work camps. Born in Upper Silesia, Sala survived seven Nazi work camps and managed to hide and save her precious letters. After liberation she met and then married Sidney Kirschner, a corporal in the U.S. Army.

Refidim Junction is a play-operetta based on the letters that Dr. Alice Shalvi's mother in Germany wrote to her father in England in the 1930s, while waiting for an exit visa so she could join him. Librettist and composer Magret Wolf combined lines from these letters with those from letters by another woman desperate to leave Nazi Europe, poet



<https://www.thorsteineichhorst.com/refidim-junction-opera>

"Refidim Junction"
 Courtesy of Thorsten Eichhorst and Kitchen Film Production.

Marianne Rein. Written in German, the play has been performed in Germany and Israel (with Hebrew supertitles). It has also been translated into English. Dr. Shalvi, an Israel Prize laureate who initiated the creation of the play, provides details in an essay in Section 2, below.

Anne Frank as a Subject for Plays about the Holocaust

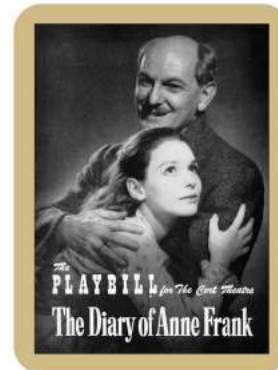
While plays about Ravensbrück are not especially well known, plays based on Anne Frank's diary are perhaps the reference point when people think about women, theater, and the Holocaust. This is true even though her diary deals with an adolescent's experience in hiding with her family, rather than more horrendous aspects of the Holocaust. In Parts 1 and 2 of Section 1 below, there are listings for a total of nineteen plays (most of them in English) that are related to Anne Frank's diary. In addition, [Anne Frank Center USA](#) in



"The Diary of Anne Frank" performed in Seattle, 2019
Courtesy of Seattle Children's Theatre

New York City offers educational performances about her. Undoubtedly, there are even more plays about Anne Frank in languages other than English.

The play by Frances Goodrich and Albert Hackett was first presented on Broadway in 1955, and it still creates controversy, while continuing to be performed and written about. Much of the debate is about another version by Meyer Levin, who thought that he owned the rights to the play. A 2010 play by Rinne Groff, *Compulsion*, deals with the controversy and Meyer Levin's obsession with the play. Some other plays related to Anne Frank's Diary are: *Anne Frank and Me* by Cherie Bennet and Jeff Gottesfeld; an adaptation of the Goodrich and Hackett play by Wendy Kesselman; *Dreams of Anne Frank* by Bernard Kops; *And Then They Came for Me: Remembering the World of Anne Frank* by James Still; *The Idealist* by Jennifer Strome (an adaptation of the Levin play); *The Secret Annex* by Alix Sobler; *Das Tagebuch der Anne Frank* by Grigori Frid; *Goodbye Memories* by Anita Yellen Simons; *Anne Frank and the Dead Bride* by Yossi Izraeli (Hebrew); the opera *Annelies* by James Whitbourn; and two related musical plays by Enid Futterman and Michael Cohen, *Yours, Anne* (1985) and *I Am Anne Frank* (2006). *Anne*, a provocative play written in Dutch by Jessica Durlacher and Leon de Winter, opened in Amsterdam in May 2014. *Anne Frank, a Musical* by Jean-Pierre Hadida, was



A copy of "The Diary of Anne Frank" on Broadway, 1955
Courtesy of Playbill and Cort Theatre.

originally in French, performed at Théâtre du Gymnase, Paris, 2008. An English version by Dylan Hadida premiered in New York City in September 2019, starring and produced by David Serero.

While considering the controversial versions of the play and the divergent uses of Anne Frank's diary for plays in English, it is important to realize that versions of the play have also been presented in other languages in various countries, sometimes with purposes that differ from the original Goodrich-Hackett production. For example, I saw



A copy of Manga of a Young Girl: Anne Frank in Japan.
Courtesy of Digital Manga Publishing.



<https://www.youtube.com/watch?v=jMhDPzqbw1c>

"Anne Frank, a Musical" performed in New York
Filmed at the Center for Jewish History, September 2019.
Directed & Produced by David Serero.

The Diary of Anne Frank performed in the German Democratic Republic in 1980, and the play had a distinct anti-Fascist message that followed the Communist party line of the GDR at that time. Anne Frank's story is a powerful symbol, with Japan just one of



"Anne and Emmett" presented by Youth Performance Company
Performed in Minneapolis, 2022.
Courtesy of KARE 11 News.

the countries throughout the world that uses it today for its own political reasons. Anne's story has also been adapted by the New York City Police Department, with a one-act play entitled *Anne and Emmett* used as a tool to teach tolerance to its recruits. The play, written by Janet Cohen, is built around an imaginary conversation between Anne Frank and Emmett Till, the 14-year-old African American boy murdered by racists in Mississippi in 1955.

Theater at Theresienstadt and in Exile

Just as Anne Frank's diary is the touchstone as a play about the female experience of the Holocaust, Terezín, or Theresienstadt, is the location we think of when we consider theatrical and cultural activities in general during the Holocaust. An [article](#) by Margalit Shlain provides details. For information about one play written in Terezín, *The Last Cyclist*, see the essay by Naomi Patz, as well as the entry under her name in Part 1, Section 2 that follows. Written in 1944 by prisoner Karel Švenk, *The Last Cyclist* was rehearsed at the camp but never performed. Patz brought the play back to life and in 2022 a filmed version was shown on PBS. Perhaps most famous is [Brundibar](#), a children's opera by Hans Krása that was performed as part of the Nazis' effort to impress visitors from the International Red Cross. Vlasta Šchönová, known as Vava, is listed in the books section of Part 1. She was an actor interned in Terezín and offers an unusual first-person perspective on theater at this concentration camp. After her deportation to Terezín, she continued to perform and began to direct and write plays.



<https://www.youtube.com/watch?v=fMiuQfaysrE>

"Brundibar" performed in Terezín
Archival film footage from Terezín transit camp, 1943.

Her book, *Acting in Terezín*, is based on a notebook that she kept in the camp (translated to English from Czech by her cousin, [Helen Epstein](#)). Jenny Lee Mitchell's [Mad Jenny Theater](#) and Edward Einhorn's [Untitled Theater Company #61](#) focus on presentations of cabaret from Terezín.

One of the earliest preserved plays was written in Sweden in 1943 by Nobel Laureate [Nelly Sachs](#). The German-Jewish poet and playwright fled Nazi Germany for Sweden in May 1940. Her poetic drama *Eli* was broadcast in West Germany as a radio play in 1958 and then premiered on stage in Dortmund in 1961. She received the Nobel Prize for Literature in 1966. Her play was published in English in *O the Chimneys: Selected Poems, including the verse play, ELI* (Farrar, Straus and Giroux, 1967). A play entitled *Smoke*, written by Mark Stein, tells Sachs's story.

History of the Resource Handbook Project

The first edition of this handbook was launched at Remember the Women Institute's 2015 Yom HaShoah program that included three short dramatic presentations by professional actors and musicians: *Gretel Bergmann*, written and directed by [Cynthia L. Cooper](#), performed by [Stacey Linnartz](#); excerpts from *In the Underworld*, originally written in French by Germaine Tillion, 1944, in Ravensbrück, directed by [Dr. Meghan Brodie](#), performed by actors Stacey Linnartz and Lynn N. Silver, and singer Lily Davis; and "Wild Wind Blows" from *Silence Not, A Love Story* by Cynthia L. Cooper, performed by Stacey Linnartz. Musical direction and accompaniment were by Jonathan Marro.



2015 Women, Theater, and the Holocaust Program



Stacey Linnartz & Jessica Litwak in "The Spoken and the Unspoken" by Cynthia L. Cooper
Courtesy of Jeff French Segall and Women Arts

The second edition of the resource handbook was also released for Yom HaShoah, on May 2, 2016, with a program of readings at the Center for Jewish History in New York, in cooperation with the American Jewish Historical Society. The 2016 event included: excerpts of Charlotte Delbo's classic play, *Who Will Carry the Word?* performed by Angela Bey, Mya Flood, Indira Joell, and Allison Rohr—[Dr. Meghan Brodie](#)'s students in the Ursinus College Department of Theater and Dance, directed by Dr. Brodie; *The Spoken and the Unspoken*, the premiere of a short play written by [Cynthia L. Cooper](#) about the resistance to Remember the

Women Institute's work to uncover stories of sexual violence, and featuring professional actors Stacey Linnartz and [Jessica Litwak](#); and [Cantor Shira Ginsburg](#) performing excerpts from her acclaimed [Bubby's Kitchen](#), a musical reminiscence of growing up with grandparents who were heroes of the resistance in Belarus.

The third edition was again launched at a program at the Center for Jewish History, on April 26, 2017, in cooperation with the American Jewish Historical Society. The readings focused on women and resistance and included: *We*



(L to R) Dr. Rochelle G. Saidel, Cynthia L. Cooper, Meghan Brodie, Jenny Lee Mitchell

Will Not Be Silent, an excerpt from a play about Sophie Scholl, a leader of the White Rose resistance group, written by David Meyers, directed by Aliza Shane, and performed by Cait Johnston and Nick Giedris; *At the Train Station in Munich* by Cynthia L. Cooper, directed by Ludovica Villar-Hauser and performed by Sarah Baskin and Abby Royle; *In Her Words: Stories of Survival and Resistance* about Virginia D'Albert-Lake, Geneviève de Gaulle Anthonioz, Gemma La Guardia Gluck, and Isabella Leitner, adapted and directed by Dr. Meghan Brodie and performed by her Ursinus College students, Mya Flood, Indira Joell, Maddie Kuklantz, and Allison Rohr; and *Terezin Cabaret: Ilse Weber's Letters and Songs*, performed by Jenny Lee Mitchell and accompanied by Maria Dessena, Untitled Theater Company #61 and Mad Jenny Theater.



VIOLATED! Women in Holocaust and Genocide Exhibition, 2018.
 Courtesy of Ronald Feldman Gallery.
 Exhibition Curator: Dr. Batya Brutin

In 2018 Remember the Women Institute's program on Women, Theater and the Holocaust was created in connection with our international group art exhibition, **VIOLATED! Women in Holocaust and Genocide**, at the **Ronald Feldman Gallery** in SoHo, New York City. Held at the gallery on April 15, 2018, the program focused on sexual violence. Plays and readings included: a reprise of *The Spoken and the Unspoken* by Cynthia L. Cooper,

featuring professional actors Stacey Linnartz and Claudia Schneider, and dramatizing Remember the Women Institute's work about sexual violence; excerpts and songs from *In the Underworld*, written by Germaine Tillion in Ravensbrück women's concentration camp, performed and sung by Charlotte Torres, Angela Bey, Mya Flood, Indira Joell, and Bella Ragomo, students of Dr. Meghan Brodie, Ursinus College; and the premiere of *A Congolese Refugee Lives to Survive*, performed by Abigail Ramsay and written by Cynthia L. Cooper, adapted (with permission) from an interview conducted by HIAS in South Africa.

The fourth edition of the resource handbook was launched on May 23, 2019, at a program of dramatic readings held at and co-sponsored by **Congregation Anshe Chesed** in New York City. Dr. Meghan Brodie directed a scene from *Claude & Marcel*, her play-in-progress about Claude Cahun (born Lucy Schwob) and Marcel Moore (born Suzanne Malherbe), lesbian surrealist artists who engaged in resistance work on the Channel Island of Jersey during the Nazi occupation. New York City artists Madelyn James and Clare McKelway performed the scene. Cynthia L. Cooper presented her new short play, *The Box*, about problems in the aftermath for some people who had

stepped forward to save Jewish families during the Holocaust. There was also a dramatic reading from Nava Semel's story *Fanny and Gabriel*, a preview of the English edition of her highly praised Hebrew book.

Because of the Covid pandemic, we did not offer an event in April 2020. By the next year, on April 8, 2021, we switched to Zoom and presented our annual program with three original dramatic presentations: *Renia & Arianka*, a one-act play based on *Renia's Diary: A Holocaust Journal* by Renia Spiegel



2021 Women, Theater, and the Holocaust
Yom HaShoah Program

with her sister, Elizabeth Bellak (Arianka Spiegel), adapted and

directed by Dr. Meghan Brodie and performed as a concert reading by Ursinus Theater majors Emily Bradigan, Zara Tabackin, and Ali Wolf; *Here Lived (Hier wohnte)*, a new short one-woman play by Cynthia L. Cooper that tells the story of a

New Jersey woman searching for her family roots in Germany and discovering the Stolperstein (commemorative stumbling stone) project, performed by professional actor Ginger Grace; and *Etty* excerpts performed by Susan Stein, who has adapted Dutch Holocaust victim Etty Hillesum's words from her diary and presented this one-woman play internationally.

We continued with our Zoom format on April 26, 2022, and our partnership with the Marlene Meyerson JCC Manhattan and National Yiddish Theatre Folksbiene (NYTF) gave us a broad international virtual audience. In addition, through the "magic" of the internet, these readings were performed live and brought to us from Pennsylvania, California, and Minnesota. Excerpts from NYTF's English translation of *The Bird of the Ghetto*, a 1958 Yiddish play by Holocaust survivor *Chava Rosenfarb*, were presented by Dr. Brodie's theater students at Ursinus College, Joey Nolan, Evan Chartock, Ben Little, Kate Isabel Foley, and Annie Zulick; excerpts from *Oh, I Remember the Black Birch* by *Dr. Velina Hasu Houston* were directed by *Rena M. Heinrich*, with Keren M. Goldberg as dramaturge/producer and performed by Yahm Steinberg and Roni Gayer, theater students at USC; and excerpts from *I Was A Stranger Too* by Cynthia L. Cooper were directed by *Carolyn Levy* and read by a cast of six professional women performers, Kirby Bennett, Patricia Perales, Jasmine Porter, Abigail Ramsay, Adara Totino, and Phasoua Vang.



Dr. Rochelle G. Sidel at the launch of handbook's fourth edition
Congregation Anshe Chesed, New York City, 2019

And on April 20, 2023, as we launch this fifth edition of the resource handbook, we are optimistically looking forward to presenting our first live performance of readings since 2019, at the Marlene Meyerson JCC Manhattan. All of the programs over the years reflect the goals of this resource handbook: providing information on and encouraging the production of plays and dramatic presentations about the Holocaust that are written by women and/or about the experiences of women during the Holocaust. We began our events in 2015, the year that we launched the first edition of this online *Women, Theater, and the Holocaust Resource Handbook*.



Remember the Women Institute

For more than 25 years, [Remember the Women Institute](#), a 501(c)(3) not-for-profit corporation based in New York City, has conducted and encouraged research and cultural activities that contribute to including women in history, with special emphasis on the Holocaust. Through research and related activities, including this resource handbook, the stories of women—from the point of view of women—are made available to be integrated into history and collective memory. [VIOLATED! Women in Holocaust and Genocide](#), the Institute’s international group art exhibition on sexual violence during the Holocaust and other genocides, was shown in New York City in spring 2018. The work of the Institute influences academic research and publications, as well as theater, fine arts, film, and popular culture. While this handbook is also geared toward middle school and high school teachers, such academic fields as History, Humanities, Holocaust Studies, Theater Studies, Political Science, Sociology, Women’s Studies, Gender Studies, and Cultural Studies can benefit from its contents. Remember the Women Institute has published [books](#) and organized groundbreaking panels and workshops on women and the Holocaust that include: “Beyond Anne Frank: Teaching about Women and the Holocaust,” at Yad Vashem, Jerusalem (2006); various panels at the Scholars’ Conference on the Holocaust; the first session dealing with women and the Holocaust (2005) and with sexual violence during the Holocaust (2009) at the World Congress of Jewish Studies, Jerusalem; and the first session on sexual violence during the Holocaust, the Association for Jewish Studies (2010).

Connections With Related Projects

The material here is connected to two larger projects: the [Holocaust Theater Catalog](#) of the [National Jewish Theater Foundation](#), and a virtual [Holocaust Theatre Online Collection](#) (currently only in Hebrew) for [All About Jewish Theatre](#). We are pleased to be part of both of these projects, the former based in the United States and the latter, in Israel. Founded and directed by Arnold Mittelman and housed at University of Miami, the National Jewish Theater Foundation/Holocaust Theater International Initiative's goal is to fill an existing void in Holocaust awareness by providing a critically needed entryway to the intersection of theater arts, education, and Holocaust scholarship. The more than 650 selected theater works from 1933 to the present are included in the Holocaust theater Catalog regardless of production history, publishing status, language, or judgment as to artistic merit. Through the unique power of theater and the use of technology, this international initiative strives to bring together diverse communities to engage on issues pertaining to the Holocaust at a critical time when our first and immediate connection to these atrocities, the living survivor, is quickly disappearing. Most of Remember the Women Institute's Yom HaShoah readings have been in cooperation with the National Jewish Theater Foundation/Holocaust Theater International Initiative Remembrance Readings.

This *Women, Theater, and the Holocaust* Resource Handbook was originally intended to be one unit in [The Holocaust Theatre Online Collection](#) (in Hebrew). Part of [All About Jewish Theatre](#) (in Hebrew), the Online Collection was launched in January 2012 at Wannsee House, Berlin, to commemorate 70 years since the Wannsee Conference. The final site will have fifteen categories. According to founder and director Moti Sandak, the message of this project is that the human spirit and creativity cannot be destroyed. The immediacy of theater affects us emotionally, subliminally, and intellectually, in a direct way that few other art forms can duplicate. Despite unspeakably difficult circumstances, Jewish actors, singers, musicians, dancers, filmmakers, and other artists performed in the Nazi ghettos and concentration camps. Their remarkable creative output was a triumph of the human spirit over barbarism. After the Holocaust, other playwrights, artists, and directors have created theatrical pieces about aspects of that black period of history. The *Bamah Israeli Arts Journal* (in Hebrew) is a recent project of All About Jewish Theater, with Remember the Women Institute listed among the partners.

Acknowledgments

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involvement with plays about women, theater, and the Holocaust. We also thank the National Jewish Theater Foundation, All About Jewish Theatre, and the individuals who informed us of new play listings. We are grateful to our partners for various readings performances: American Jewish Historical Society, Center for Jewish History, National Yiddish Theatre Folksbiene, Marlene Meyerson JCC Manhattan, Ronald Feldman Gallery, National Jewish Theater Foundation, and Congregation Ansche Chesed. Remember the Women Institute is especially grateful to theater professor Dr. Meghan Brodie and playwright Cynthia L. Cooper, who have been part of our Women, Theater, and the Holocaust project since its inception in 2015. Our annual readings could not have been accomplished without their extraordinary devotion, talent, and inspirational input.

PART 1

ANNOTATED BIBLIOGRAPHIES

*Compiled by Dr. Rochelle G. Saidel, Samantha McLaughlin, and
Karen Shulman*

This annotated alphabetically-listed bibliography is divided into three parts: **1.1 Plays about Women during the Holocaust**; **1.2 Plays about the Holocaust Written by Women**; and **1.3 Books about Women, Theater, and the Holocaust**. Links are provided when available, so that readers can learn more about each entry.

1.1. Plays about Women during the Holocaust

Adelman, Ashley and Infinite Variety Productions. *Displeyst*, 2019

The play tells the true story of a well-to-do Jewish family headed by matriarch Margaret Welish. Fleeing Nazi persecution, Margaret took her family from Austria to the Philippines, only to have their life ripped apart again by the invasion of Japan. Using Margaret's 1981 diary and oral histories from her daughters, Infinite Variety Productions created a script showing that power and corruption can break apart an entire community, but love, family, and tradition can build a home anywhere. Performed at the Under St. Marks Theater, April–May 2019. See www.infinitevarietynyc.org.

Almagor, Gila. *The Summer of Aviya, Habima*, 1996

This mostly autobiographical one-woman play starring famed Israeli actress [Gila Almagor](#) follows Aviya, the ten-year-old protagonist, as she comes home from a boarding school in the summer of 1951 to be with her mother in Petach Tikva. Aviya's mother Henia is a Holocaust survivor and partisan heroine who is dealing with severe mental illness caused by her experiences during the war. Based on Almagor's 1985 book, which was made into a [film](#) in 1988, the play is a production of [Habima](#), the Israeli national theater company. Originally in Hebrew, the play highlights the difficult situation that many survivors went through after coming to Israel, along with the scars that stay with survivors and also affect their children. In 2003, Almagor starred in an [English version](#) of the play at Symphony Space in New York.

Angel, Dafna. *Under the Domim Tree*, 2007 (Hebrew)

The play is based on the book by the same name, the sequel to *The Summer of Aviya*. Aviya is a student in a boarding school in Israel in the 1950s. Only she and her best

friend were born in Israel. The rest of the students are survivors--orphans, troubled by their past and present. They all have their own hardships but become stronger as a group. Aviya is seen as an outsider because she seems "normal." However, she exposes her own harsh story to the boy she loves, and they become a couple. Produced by the Mediatheque Theatre for Children and Youth in Holon, Israel, 2007. Based on the novel *Under the Domim Tree* by Gila Almagor, 1992.

Arnfield, Jane and Mike Alfreds. *The Tin Ring*, 2012

This is the story of Zdenka Fantlová, a Czechoslovakian Holocaust survivor. When World War II broke out, she was seventeen years old. Arno, her first love, gave her a ring that she kept with her as a symbol of truth and hope while she was in Terezín and then Bergen-Belsen. Presented in September 2012, The Lowry, Manchester, U.K. Based on *The Tin Ring* by Zdenka Fantlová, published in English by [McNidder & Grace](#).

Arnon, Shlomit and Yifat Zandani-Tsafrir. *Heart's Command*, 2008 (Hebrew)

This play about Haviva Reick was inspired by the 2004 original Hebrew version of the book *Haviva*, by Tehila Ofer and Zeev Ofer, now available in [English](#). The play tells the story of Haviva Reick, her life, her 1939 aliya to Israel, and her return to her native Slovakia to rescue Jewish people and downed Allied airmen. She is represented in the play as she is remembered in the mind of her former lover, now a solitary old man. Yael, a high school student, has been assigned to keep this man company in a retirement home. When he asks her where she lives, Yael says "Haviva Reick Street." This leads the man to describe how people tried to persuade Haviva not to go on the dangerous mission for the British military in Mandate pre-Israel Palestine in 1944. Haviva's tenacity, as described by the man, encourages the young student to struggle against her own problems. The National Youth Theater often performs the play in Israel, directed by the playwrights and in collaboration with the Orto-Da Theater, for audiences of 11-year-old to 17-year-old students and educational teams.

Bader, Jenny Lyn. *Mrs. Stern Wanders the Prussian State Library*, 2019

This drama is inspired by a true story, the arrest of the young Hannah Arendt. Arrested on charges of treason, Johanna Cohn Stern may face the death penalty. She will go on to become one of the great thinkers of the twentieth century, but she is now an unknown graduate student with one book under her belt. No one has heard of her or her pen name, Hannah Arendt. Karl Frick is a young officer, recently promoted from the criminal division to the political police force, a new division in 1933 Berlin. His first interrogation in this job will prove exceptionally challenging. Is Mrs. Stern an innocent who pressed a button on a mimeograph machine at the wrong moment? Or is she an enemy of the state? World Premiere Production, Luna Stage Company, West Orange, NJ, October-November 2019; first public performance: Urban Stages, Words by Women reading series, August 2019; excerpts in other venues.

Barnovski, Einat. *Why Didn't You Come before the War?*, 2011 (Hebrew)

Elizabeth, or Lizzie, is a single child living in Tel Aviv in the 1960s with her survivor mother Helena. Lizzie's life is difficult, filled with the silence of her indifferent mother.

The mother only opens up to her four friends: troubled Ita, well-groomed Zosia, religious Gita, and glamorous Fanny. They all reveal their pain and horror only to each other at their weekly meetings, as Lizzie eavesdrops. Beer-Sheva Theater, Israel, 2011, based on Lizzie Doron's 1998 novel, *Why Didn't You Come before the War?*

Bauer, Irv. *The Ladies' Tailor of Babi Yar*, 1990

A Jewish family in Kiev prepares to be forcibly removed from their home, which is now promised to a Russian family that waits in the alley. The Jewish grandfather, Aaron, invites the Russians in, and both families find trust and a renewed sense of humanity in each other. Yet, in the morning, Aaron is sent to Babi Yar with his family, where they, among 33,000 other Jews, are killed in a ravine.

Bekerman-Greenberg, Rivka. *Eavesdropping on Dreams*, 2012

Playwright Dr. Rivka [Bekerman-Greenberg](#) is a psychotherapist who practices in New York City, where this play takes place. The play, which premiered at the [Barefoot Theater Company](#), follows the lives of three generations of women: Shaina, a medical student; mother Renee, born in a refugee camp after World War II; and Grandmother Rosa, a survivor of the Lodz ghetto and Auschwitz. While the play takes place in the present, all three women struggle with questions of the past. When Shaina goes to Poland to find answers, she brings back memories and a harrowing family secret that unlocks their mysterious past. Premiered at the Barefoot Theater Company, New York, 2012.

Bennett, Cherie and Jeff Gottesfeld. *Anne Frank and Me*, 1997

The play [Anne Frank and Me](#) starts out in the present, with Nicole, the main protagonist, discussing her reading assignment of *The Diary of Anne Frank* with her friend. Nicole is not convinced that the Holocaust really happened. In a flash, Nicole is transported to Nazi-occupied Paris as a Jewish girl. She is forced to go into hiding and struggles for survival. At one point, she even meets Anne Frank and learns important lessons. For more information, see this [interview](#) with the playwrights. Dramatic Publishing Co.

Ben-Shalom, Miri. *I Want the World to See that I Can Cry*, 2003

This play is based on the journals of Ester Holtzberg Herschberg, which describe the horrors of living under the Nazis in the Krakow ghetto. Written by Herschberg's niece, the play, in which we see a 70-year-old version of Ester along with her younger self, tells the story of six years of survival and her personal journey. From Home to Homeland, Inc.

Bond, Edward. *Summer*, 1982

Set in an Eastern European resort island prior to the fall of Communism, the play's main characters are Xenia, the daughter of once wealthy and locally distinguished landlords, and Marthe, her former servant now running the confiscated family villa as a guest house. Xenia emigrated to England following her father's incarceration for being a Nazi

collaborator during World War II. Original production at the Cottesloe Theatre, National Theatre, London in 1982. Dramatic Publishing.

Bridel, David, Jonathan Rest, and Penny Kreitzer. *The Actors Rehearse the Story of Charlotte Salomon*, 2009

This one-woman play charts the relationship between actress Penny Kreitzer (co-author of the play), the artist Charlotte Salomon, and Charlotte's stepmother Paula Salomon-Lindberg, a renowned contralto and co-founder of The Kulturbund, the Nazi-sanctioned Jewish Theater in Berlin. Originally produced (in English) by Shakespeare & Company's Elayne P. Bernstein Theatre in a bomb shelter in Jerusalem, Israel, 2009.

Brodie, Meghan. *Claude & Marcel*, 2019

This is a play-in-progress about Claude Cahun (born Lucy Schwob) and Marcel Moore (born Suzanne Malherbe), lesbian surrealist artists who engaged in resistance work on the Channel Island of Jersey during the Nazi occupation. A scene from [Dr. Brodie's](#) play was performed at Remember the Women Institute's May 2019 *Women, Theater, and the Holocaust* program.

Brooks, Michelle Kholos. *Hitler's Tasters*

This dark comedy follows young German women who were bestowed the "honor" of tasting Adolf Hitler's food before he ate. The girls in this play explore their sexuality and patriotism against the backdrop of World War II. [Learn more about Hitler's Tasters here.](#)

Caisley, Robert. *Letters to an Alien*, 1996

The play *Letters to an Alien* by Robert Caisley starts out in the present. Teenage Hannah wants to fit in at school but hates her name and the way she looks. She is also uncomfortable being Jewish. Her parents try to help by sending Hannah to her grandfather's, where she can learn about her Jewish heritage. When Hannah sits with her grandfather and asks him about the tattoo on his arm, he does not want to talk about it. While she is still at her grandfather's, aliens arrive there. They take Hannah back to 1943 Poland, so she can better understand her heritage and her grandfather's past. Dramatic Publishing Co.

Cambers, Elizabeth, Sabrina Coons, Jessica Shelton, and Megan Stewart. *Life in a Jar: The Irena Sendler Story*, 1999

Four students in Kansas came across [Irena Sendler's](#) name, as they were doing research for a National History Day project. They found her name on a list that said that she had saved 2,500 children from the Warsaw Ghetto in 1942-43. Neither the students nor their teacher had heard of Sendler, and they spent the next several months looking through primary and secondary sources to find out her story. They learned that Irena, a Polish non-Jewish social worker, had managed to save children from the ghetto by helping them get past the Nazi guards. She then helped to get them adopted by Polish families. Irena kept lists of the real names of the children in jars buried in a

garden, so she would be able to one day tell these children of their real identities. Irena's story of heroism inspired the four students from Kansas to write this [play](#) about her actions.

Cave, Candida. *Lotte's Journey*, 2007

This play *Lotte's Journey* is based on the true story of [Charlotte Salomon](#), a German-Jewish artist who was murdered in Auschwitz in 1943, pregnant and 26 years old. The production uses flashbacks to show Charlotte's journey as an artist, while she sits in a cattle train with her husband and other Jews on their way to their deaths. Premiered at the New End Theater, 2007.

Chaiken, Stacie. *What She Left*, 2011

Over the course of this twenty minute play with two performers, we learn that the woman speaking to the audience is the granddaughter of one of the few Jewish women fighters in the Polish Resistance. She describes the great heights and depths that her grandmother experienced to keep herself and her people safe in the forest. The title refers to the burden of the grandmother's legacy, which the speaker holds and will pass on to her own daughter, from generation to generation. [What She Left](#) is the result of a commission the playwright received in 2011 to write a piece based on materials in the USC Holocaust and Genocide-Related Collection. See Chaiken's [website](#) for more information.

Chaiken, Stacie. *The Dig*, 2006

The Dig is a one-woman play about generational violence and its consequences. It specifically alludes to the effect of the Holocaust on individuals and their progeny, and Israel. An American archaeologist is summoned to a dig in Jaffa, the ancient Arab-Jewish city at the southern tip of Tel Aviv. The Israelis have found something that might change everything. A genetic archaeologist with expertise in ancient DNA can tell them what has been discovered. The archaeologist's mother, a child survivor of the Holocaust, has just died. And there's a lizard in her bathtub. See Chaiken's [website](#) for more information.

Chaplain, Hilary. *The Last Rat of The Theresienstadt*, 2018

This play follows Sofia Brünn, a cabaret star in 1930s Berlin. Sofia finds herself in Theresienstadt, where she starts a friendship with Pavel, a rat (played by a puppet). Pavel is the last of his kind and remains in the concentration camp to emotionally support Sofia and her theatrical arts. [Learn more about the play](#).

Charkow, Brenley. *On the Other Side of the World*, 2013

Shanghai, China was a port of salvation for thousands of Holocaust refugees. Told through the eyes of a fiercely resilient young woman and inspired by the memoirs of many, *On the Other Side of the World* tells the dramatic true story of a young girl, her family, and a community that sought shelter and survival in a country and culture unlike their own. Produced in 2013, Next Stage Theatre Festival, Toronto. Inspired by

Ursula Bacon's biographical novel *Shanghai Ghetto*. See Charkow's [website](#) for more information.

Chilton, Nola. *Five, 1983* (Hebrew)

Five female inmates in a concentration camp, each with a different background, tell about their experiences and everyday life at the camp: how they lost their identity, their clothing and personal items, even their hair. They talk about death, those who are lost, and the horror that surrounds them. To cope, they make each other laugh and pretend there is food, while also fantasizing about revenge on their Nazi captors. The Neve Zedek Theatre Centre, Israel, 1983/1986.

Chlaki, Ilya. *To Forget, to Remember, 2016*

The play is about a German female student who discovered in her grandmother's diary that her grandfather had worked for the Nazis. Since then, she has not been able to live in peace. Her main concern is that the belongings of some Jewish victims of the Holocaust are still in her home. The play was the winner of the Theater Playwriting Award Eurodram 2016. See <http://www.chlaki.de/en/index.html>.

Christie, Craig. *The White Rose, 2003*

This musical is based on the true story of The White Rose, a resistance movement against the Third Reich in Germany. A group of students from the University of Munich attempted to rally support for their anti-Nazi movement by distributing leaflets and some of them were caught. The musical traces the story of Sophie Scholl, her brother Hans, and his friends, highlighting their bravery in opposing the regime. Music by Andrew Patterson and Craig Christie; lyrics by Craig Christie; book by Harry Allen and Craig Christie. First performed by students of Monash University, Melbourne, Australia, September 2003.

Cixous, Hélène. *Oy!, 2012*

Oy!, the story of two German Jewish sisters, Selma and Jenny, takes place in 1995. In their late eighties, they are among the last witnesses to the Third Reich. They return home to Paris after traveling to the German city of their youth. Once they are back home, the sisters try to understand the swirl of emotions and memories that surfaced. Working together, they begin to unravel the complexities of a society's internalized racism and antisemitism that so darkly colored their past. U.S. premiere, The Actors Gang, Los Angeles, 2012. Original Language, French, *Ai!*, 2000. See playwright information [here](#).

Cohen, Janet Langhart. *Anne and Emmett, 2015*

This [one-act play](#) was used as a tool for the New York City Police Department to teach tolerance to its recruits. It is built around an imaginary conversation between Anne Frank and Emmett Till, the 14-year-old African-American boy murdered by racists in Mississippi in 1955. The play was performed in October 2015 for more than 1,000 recruits at the Police Academy in Queens, New York.

Cohen, Jeff. *The Soap Myth*, 2009

Against the backdrop of deadline reporting and journalistic integrity, the **play** questions who has the right to write history. A young female Jewish journalist is implored by a Holocaust survivor to report his story about the Nazi atrocity of manufacturing soap from the fat of Jewish corpses. She becomes entangled in the politics of Holocaust scholarship, survivor memory, and Holocaust denial. Various rewrites and productions, including at South Street Seaport, New York, and then undergoing an extensive rewrite and produced by the National Jewish Theater Foundation at the Roundabout Theater Company's Steinberg Theater Center in the spring of 2012, plus later performances.

Collins, Gregor. *The Accidental Caregiver: How I Met, Loved, and Lost Legendary Holocaust Refugee Maria Altmann*

With the promise of Hollywood success around the corner, 30-year-old Gregor Collins agrees to do a favor for a friend and accept a temporary job as a caregiver for Maria Altmann, a 90-year-old Holocaust refugee from Austria. Reluctant at first, Gregor is eventually forced to face life, love, and death in a way he would never have imagined. Based on Gregor's acclaimed memoir of the same name. Presented at Robert Moss Theater, The Austrian Cultural Forum New York, 2015. www.gregorcollins.com.

Cooper, Cynthia L. *Gretel Bergmann*, 2006

This one-woman 10-minute play by **Cynthia L. Cooper** tells the true story of **Gretel Bergmann**, a Jewish athlete. Gretel encounters antisemitism in sports in early 1930s Germany and has left to pursue her high-jump career in England; however, she is pressured to return for the 1936 Nazi Olympics. When she qualifies for the German team—the only religiously committed Jewish athlete to be included—the USA agrees to participate. But once the American teams set sail, Gretel is summarily cut from the team, and she is left to sort out sports, morality, and honor. This monologue, which stands on its own and has been widely performed, is one of six stories told in ***How She Played the Game***, a 75-minute performance piece.

Cooper, Cynthia L. *Silence Not, A Love Story*, Gihon River Press, 2009

Silence Not, A Love Story, inspired by the true stories of Gisa Peiper and Paul Konopka, takes place during the economic crisis in Germany in the 1920s and 1930s. A young Jewish woman involved in the labor movement meets a rebellious artisan. While trying to fight the rise of Nazism, their love for humanity and each other strengthens.

Cooper, Cynthia L. *At the Train Station in Munich*, 2013

In this stylized short drama, a young Jewish woman in the resistance waits in disguise at the Munich station in 1938 for a train to safety in Paris. Meanwhile, German soldiers all around celebrate the Nazi takeover of Austria in the Anschluss. To conquer her fears, the woman carries on a "conversation" in her mind with her younger self (played by a second actress), excavating memories, stories, and poems, and bolstering her courage until the train arrives. Performed at The Anne Frank Center USA. Adapted from ***Silence Not, A Love Story***, by **Cynthia Cooper**.

Cooper, Cynthia L. *The Spoken and the Unspoken*, 2016

This short play for two actors was written especially for the May 2, 2016, program of dramatic readings to launch the second edition of the *Women, Theater, and the Holocaust Resource Handbook*. The subject is [Remember the Women Institute's](#) research to uncover the stories of sexual violence during the Holocaust, and some of the difficulties involved. It was performed again at the Actors' Temple, New York, in November 2016, and in conjunction with Remember the Women Institute's VIOLATED! Women in Holocaust and Genocide exhibition at the Ronald Feldman Gallery, May 2018.

Cooper, Cynthia L. *The Box*, 2019

This play was written for the 2019 program of dramatic readings that launched the fourth edition of the *Women, Theater, and the Holocaust Resource Handbook*. Some people stepped forward to save Jewish families during the Holocaust. They are called "The Righteous" at the Yad Vashem Holocaust memorial in Jerusalem. But not everything went right for all of them in the aftermath.

Cooper, Cynthia L. *Here Lived (Hier wohnte)*, 2021

On April 8, 2021, this new short play was part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. The one-woman play tells the story of a New Jersey woman searching for her family roots in Germany. She finds unexpected results from the Stolperstein project and the people there doing remembrance work. The reading was presented by professional actor Ginger Grace, with directorial consulting by Lisa Pelikan.

Cooper, Cynthia L. *I Was A Stranger Too*, 2022

On April 22, 2022, excerpts from this award-winning play were part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. Written by [Cynthia L. Cooper](#) and directed by [Carolyn Levy](#), the play was performed by a cast of six professional women actors from across the country. The story involves a Jewish woman in America today who is propelled by the memory of her mother's rescue from the Holocaust to help people fleeing persecution, as she tries to navigate and understand the complexities of the system, encountering asylum seekers and asylum helpers along the way. The play was a finalist for the Theatre J Trish Vradenburg Jewish Play Prize and for the Jewish Plays Project 2022. Research funded by Rimon: The Minnesota Jewish Arts Council. See www.rememberwomen.org/rw/events/women-theater-holocaust-2022.

Cooper, Cynthia L. *The Match*, 2023

This short play was written especially to be part of Remember the Women Institute's 2023 Women, Theater, and the Holocaust Yom HaShoah readings. It presents the story of [Anna Seghers](#), a German-Jewish writer whose books were publicly burned by the Nazis in May 1933. She ultimately escaped Nazi Germany for Mexico, and she is interviewed there by a young American journalist in this two-woman play. See www.cyncooperwriter.net.

Cowan, Sada. *Auf Wiedersehen*, 1937

Before the onset of World War II, a Jewish mother forcibly kills herself so she can save the children she adopted from a Gentile friend from antisemitism and laws imposed by the Third Reich.

Dalbavie, Marc-André. *Charlotte Salomon (opera)*, 2014

This opera, with libretto by Barbara Honigmann, is based on Salomon's semi-fictional diary, *Leben? Oder Theatre?* (Life? Or Theater?), created during her French exile from 1940 to 1942. She was sent to Auschwitz and was murdered there, 26 and pregnant. Her diary included more than 700 pages of watercolor images, text, and musical references. She described it as a *Singspiel*, or a play in song. Her art has been shown in museums throughout the world. The opera premiered in Salzburg, Austria, during the summer of 2014. See entries on other plays about Salomon by authors Candida Cave and Nora Glickman in this bibliography.

Dart, Iris Rainer. *The People in the Picture*, 2011

Once the darling of Yiddish theater in pre-World War II Poland, a grandmother in New York City wants to pass her stories on to her granddaughter. However, her daughter will do anything to keep from looking back. This musical spans three generations. Music by Mike Stoller and Artie Butler. Produced by Roundabout Theatre Company, Studio 54, New York City, 2011. Publisher: Hal Leonard Books, 2012.

David, Valerie. *Baggage From BaghDAD*, 2022

Performed by Valerie David, the play was presented as a staged reading at The Bernie Wohl Center at Goddard Riverside, New York City, in March 2022. The subject, which mirrors other refugee crises, is one Middle Eastern Jewish family's true journey as they are forced to flee religious persecution during the 1941 Iraqi "Farhud." It is the story of Valerie David's father, and his family's struggle to transcend their harrowing past as they build a new home in America. As father and daughter learn to love and to accept their differences, the importance of family takes center stage as she begins to understand how his tale of survival and perseverance shaped her convictions and her future.

David-Sax, Pauline. *How We Survived*, 2020

A daughter's questions about her mother's past lead to a reckoning about the stories we tell ourselves in order to survive. Freyda, a Holocaust survivor, is a storyteller, eager to tell (and re-tell) stories of her past to anyone who will listen. When Freyda has the opportunity to file for survivor benefits from the German government, her daughter Rosalie doesn't understand her mother's sudden silence. Taking matters into her own hands, Rosalie searches for documentation about her mother's past and unearths family secrets. Based on *How We Survived* by Luise David (self-published, 2003). Production rights holder: Pauline David-Sax.

Davidsmeyer, Jo. *Angel: A Nightmare in Two Acts*, 1995

Angel is a drama based on the trial and execution of real-life Nazi war criminal Irma Grese, a brutal concentration camp guard prosecuted at the Belsen trials and executed

at the age of 21 for her crimes against humanity. A strikingly beautiful woman, she was dubbed by the international press as “The Blonde Angel of Auschwitz.” During the play, Irma’s prosecutor falls under her fatal charms. He is drawn, along with the audience, into a private nightmare where the tables are turned and he becomes the accused. Olga Lengyel, a real survivor of Auschwitz, teaches the prosecutor a lesson about dignity and survival. Josef Mengele is also a character. An early version of this award-winning play is in the collection *Reader’s Theatre*, edited by Marvin Kaye.

Delbo, Charlotte. *Who Will Carry the Word? (Original in French, *Qui Rapportera Ces Paroles?*), 1966*

Charlotte Delbo, a French political prisoner and survivor of Auschwitz-Birkenau and Ravensbrück, paints a picture of what it was like to be a woman in a concentration camp. Despair and death surround the characters in the play. However, Claire, the main protagonist, encourages the other women not to lose hope, as someone must live on to tell their story. An English translation by Dr. Cynthia Haft is in *The Theatre of the Holocaust, Vol. 1*, edited by Robert Skloot, 1982, University of Wisconsin Press. This play has been performed in English in several venues in the United States, including a 2008 performance by the **Red Fern Theatre Company** in New York. Excerpts from the play, performed by Dr. Meghan Brodie’s students from Ursinus College, were included in the May 2, 2016, program to launch the second edition of the *Women, Theater, and the Holocaust Resource Handbook*.

Delbo, Charlotte. *Crawling from the Wreckage. Written in French as *Et toi, comment as-tu fait?**

Related to her *Who Will Carry the Word?*, this play uses documentary-style female camp survivor testimony based on Delbo’s own experience. There is an unpublished English translation by Brian Singleton.

Delbo, Charlotte. *Kalavrita des mille Antigone (Kalavrita with One Thousand Antigones), 1979 (French)*

This work is a dramatic prose poem chronicling the attempts of women to bury 1,300 dead men who were executed by German soldiers in response to an attack by Greek partisans. It recounts the event to a visitor to a monument to that 1943 event. Published in *La mémoire et les jours* by Charlotte Delbo, Paris, **Berg International**, 1979. There is an unpublished English translation by Karen Alexander.

Delbo, Charlotte. *Les Hommes (The Men), 1966 (French)*

Based on Delbo’s experience, the play depicts French women imprisoned prior to deportation in 1942–43. They have been separated from their men, some of whom have been taken to be executed. To take their minds off of their horrific circumstances, the women decide to use their talents to stage a comedy by Alfred de Musset. Published in the journal *Théodore Balmoral* No. 68, Spring/Summer 2012.

Delbo, Charlotte. *Scene in Memory*, 1966 (French)

Also translated as *A Scene Played in Memory*, the text of *Une scène jouée dans la mémoire* is based on the final few moments between Delbo and her soon-to-be executed husband, both of whom were arrested for resisting the Nazis by publishing anti-German materials. Delbo interrupted a tour of South America to return to France in 1941 and join the Underground, and she and her husband were arrested in 1942.

Deutsch, Lucy. *The Miracle*, 2015

This [play](#) is based on the true story of Lucy Deutsch, alone in Auschwitz at age fourteen among 600 adult women. She learns early to be determined and keep her integrity against all odds. Later, as an orphan, she is imprisoned in Russia and uses her belief in herself to accomplish the impossible. Deutsch wrote 25 songs included in this musical play. She wrote a related play, *No Time to Weep*. See the review [here](#).

DeVita, James. *The Rose of Treason*, 2013

The play is based on the true story of Sophie Scholl and the resistance group known as The White Rose. In 1943, a group of university students started a resistance group aimed at bringing down Hitler and the Nazi regime. Their story is one of courage, selflessness, and faith in what is right. This is an inspiring tribute to the goodness of humanity in the darkest moments of history. See www.JamesDevita.com. Production rights holder: [Dramatic Publishing](#).

Diamond, J.Loïs. *Vitka*, 2022

This play was inspired by the life of Jewish Partisan Vitka Kempner Kovner, who fought the Nazis in the Vilna ghetto and the forest. The play is set in Israel in the 1980s. Dalia, a victim of domestic violence, goes into psychotherapy with Vitka, who is now in her sixties. Vitka strives to maintain an appropriate clinical demeanor but occasionally blurts out bits and pieces of her past as a Partisan. Vitka draws on her resistance experience to help Dalia find a way to escape and to find courage. See jloisdiamond.com.

Diamond, J.Loïs. *Lady of the Cells*, 2022

This play was inspired by the life of the Italian Jewish neurobiologist Rita Levi-Montalcini, who eventually won the Noble Prize for discovering nerve growth factor. The play shows the sweep of her extraordinary life including the period during Italy's race laws, when as a Jew she is barred from conducting research or working at a university. Rita secretly performs research on chick embryos in the bedroom she shares with her twin sister, while antisemitism and the war rage around her. After the Nazis invade, she is forced to go into hiding and halt her vital work. See jloisdiamond.com.

Diamond, J.Loïs. *Menapace*, 2021

This one woman play was inspired by the life of the Italian feminist Lidia Menapace, a member of the Resistance. The year is 2020, with Covid raging in Italy. She is invited to speak to girls at a Catholic school. They expect her to stick to the Church's doctrine, but when the nuns leave the room, she tells it like it is. See jloisdiamond.com.

Donfeld, Noelle. *The Spark, Hannah Senesh, 2009*

Along with composer Sandy Shanin, [Donfeld](#) has written this [musical](#) about [Hannah Szenes](#) (Senesh), a play that emphasizes her heroism as a parachutist from British Mandate Palestine to Hungary. The play was a semi-finalist of the Eugene O'Neill Musical Theater Conference in 2009. It was selected for the Monday Night Reading Series of Theatre Building Chicago, as well as for the Pacific Palisades CA Playwrights Festival in 2010.

DuKore, Lawrence. *The War Orphans, 2012 (Dutch)*

The play takes place two years after World War II. Elsa, age 17, and her aunt Lina had barely managed to survive in Nazi Germany by posing as Lutherans. At war's end, they immigrate to the Red Hook waterfront section of Brooklyn where they face a different kind of survival, highlighted by ignorance, prejudice, and exploitation. They remain haunted by their past, when they barely survived by denying their Judaism and living each day as a lie that saved their lives. They are now living among working class Italian Americans.

Durlacher, Jessica and Leon de Winter. *Anne, 2014*

This play, written in Dutch, opened in Amsterdam in May 2014. It presents a complex picture of a teenage girl who is at times impetuous, spoiled, or lonely. Anne Frank is portrayed as resenting her mother, mocking adults, and discovering her emerging sexuality. This multimedia stage production is said to be part of the efforts by [Anne Frank Fonds](#), the Swiss charitable foundation created in 1963 by her father, Otto, to reshape her image for today.

Eger, Henrik. *The Girl on the Other Side of the Fence, 2009*

In this short play, Karl Koehler, a shy and deeply religious German farmhand, is drafted to deliver packages in the area surrounding the Bergen-Belsen concentration camp. Aware of the suffering of the inmates, he throws food and clothing over the fence, against the will of his wife. At his last encounter at the fence before being sent to Russia, the girl (Anne Frank), deadly sick with typhus, along with eight other Jewish inmates, reaches out across the fence for a heart-stopping meeting. Produced at Marymount Manhattan College, NY, June 2009. Based on the account of Karl Koehler, who was drafted into the postal service in Celle, Germany. Available in English and German.

Eger, Henrik. *Mendelssohn Does Not Live Here Anymore, 2008*

Wallpaper is a luxury during World War II, so Gritt covers the walls with sheet music, including music by Felix Mendelssohn, who was a Jewish musician. Gritt's Nazi officer husband is enraged when he learns his wife enjoys Jewish music and attempts to educate her about the evils of this art. His antisemitic attempts leave Gritt confused and adamant about not giving up her love of Mendelssohn's music. Her resistance causes subsequent destruction. Read more [here](#).

Einhorn, Edward. *Cabaret in Captivity*, 2016

Produced by Untitled Theater Company #61 in association with the York Theatre Company, this is a [presentation](#) of sketches and cabaret songs written in Theresienstadt (Terezín), taken from [Lisa Peschel](#)'s anthology *Performing Captivity, Performing Escape*, as well as other sources. It was performed in May 2016 at the York Theatre at St. Peter's Church, New York, part of National Jewish Theater Foundation's Holocaust Remembrance Readings for Yom HaShoah. Jenny Lee Mitchell, a member of the cast, also presented excerpts for the 2017 launch of this resource handbook in April 2017. Her focus was on the work and words of [Ilse Weber](#), a charismatic Jewish poet from Czechoslovakia who was deported with her husband and younger son to Theresienstadt. There were more performances in 2023.

Eisenberg, Jesse. *The Revisionist*, 2014

Actor Jesse Eisenberg wrote this play and starred in it with Vanessa Redgrave at the Cherry Lane Theatre in New York. He based *The Revisionist* on the lives of two of his female survivor relatives. In the play, an American-Jewish writer suffering from writer's block goes to visit his 75-year-old cousin Maria, who is living in the small Polish town of Szczecin. The play was performed in [Hebrew](#) in Tel Aviv in July 2014.

Eliach, Yaffa and David F. Eliet. *The Spirit of Life*

Drawing on material from Yaffa Eliach's book, *Hasidic Tales of The Holocaust*, the play relates the experiences of individuals, many of them young people, during the Shoah. Among the stories is that of Anna, who was dying of typhus. After crawling to the top of a hill, her father comes to her and tells her to hold out for a few more days until the camp is liberated. After liberation, Anna discovers her father had been dead for several months, and that the hill she had climbed was a mass grave where he was buried. Another youngster, Moshe, saves himself from freezing to death by dancing like a Hasid during a roll call; and Margaret experiences an act of unexpected and almost unbelievable kindness from a German soldier. Originally produced by the Suitcase Theatre of Circle In The Square at the Kaufman Theatre on Theatre Row in New York City. Publisher and production rights holder, Samuel French. Read more [here](#).

Eliach, Yaffa and David F. Eliet. *Magda and Josef*

This is an adaptation from Yaffa Eliach's *Hasidic Tales of the Holocaust*. A young woman risks her life to do the right thing when so many others were pretending not to see what was going on around them. Set during the Holocaust, Magda, a young non-Jewish woman, undertakes a perilous journey to secure a document that will help to save the life of the Jewish man she loves. Premiered at The Cleveland Play House in a production by the Cleveland Play House/Ohio University Lab Company. Publisher: [Samuel French](#).

Eliet, David F. *Magda's Story*, 1996

Magda's Story is based on episodes in the life of Mária Magdaléna Bednarová, a young Slovak woman, who risked her life to save the life of one Jewish man. The story is about an ordinary person's personal courage, who had the choice to help or turn away. This is

an adaptation from Yaffa Eliach's *Hasidic Tales of the Holocaust*. The full-length drama was a production of the Museum of Tolerance, Simon Wiesenthal Center, Los Angeles, November 1996.

Eliet, David F. *Alissa Through the Glass and Into Terezín, 2005*

Alissa Hoffmann, a 14-year-old *Mischling*, is taken from her Aryan home and tumbled into the Lewis Carroll-like world of the Terezín concentration camp. From her Mad Hatter's Tea Party ride through Germany, to her entrance through the Schleuse Gate, to the overcrowded living conditions, to her encounters with the White and Red Queens, the White Knight and Humpty Dumpty, among other characters of this bizarre land, Alissa struggles to come to an understanding of the Jewish heritage she never knew about. By the end, she must choose between sacrificing her virginity to an older man or accepting her fate as a half-Jewish girl.

Eliraz, Israel. *Wings, revised as Hannah, 1979 (Hebrew)*

Based on [Hannah Senesh's](#) (Szenes) diary, letters, and poems, this play focuses on her youth and her wish to find love, as well as her mission as a British Mandate paratrooper and her ultimate murder by the Nazis in Budapest. Much of the story is portrayed through dance. Production, Haifa Theater, Israel, 1979.

Elisha, Rina. *A Double Helix*

A Double Helix is a non-linear work elaborating the inescapability of heredity. It follows the protagonist through four of her formative years during WW II, 24 hours of her wedding day, and in real time as she prepares food. The plot moves through the intercutting of the dramatic action, with commentary on people as biological mechanisms. A five-year-old child becomes the vehicle for comprehending the unequivocal stupidity of humankind, the species that is quintessentially both victim and victimizer of itself. It can be seen as a collage, with the different stages of its main character's life presented simultaneously and refracted through the surrounding characters. The embryonic form of *A Double Helix* emerged at Studio Re-Cher-Chez for Avant-garde Art (a laboratory for new work established by Mabu Mines), evolved into a stage-worthy work, and was awarded the Artists Fellowship Award in Playwriting/Screenwriting from the New York Foundation for the Arts.

Elysium and Michael Lahr von Leitis. *Campaigning for Women's Rights/Fighting against Fascism*

This reading and concert about the life of Austrian Jewish Social Democrat leader Dr. Käthe Leichter was presented on March 16, 2022, at the Austrian Cultural Forum, New York. A social scientist and union organizer, she was deported to the Ravensbrück concentration camp and was murdered at the Nazi killing facility Bernburg in March 1942. See other entries about her and information in the introduction.

Eng, Jenny. *A Moving Picture, 2020*

The winner of the 2020 Jewish Play Prize, this play is an innovative presentation about women in the Ravensbrück and Genshagen camps. Eng's winning play takes place in

the present, in the university classroom of a self-aggrandizing Hollywood film expert's seminar of budding film students tasked with writing an authentic Holocaust screenplay. Beneath the surface, it wrestles with Jewish values and present-day social justice issues. It was performed as a reading at the Marlene Meyerson JCC Manhattan in 2022.

Felder, Hershey (adapted by). *The Pianist of Willesden Lane*, 2013

The play [*The Pianist of Willesden Lane*](#) is based on Mona Golabek's family story, as told in her book by the same name, written with Lee Cohen. Golabek, an accomplished pianist, plays the role of her mother, Lisa Jura, who was a young Jewish pianist in 1938 Vienna, dreaming about her debut at the *Musikverein* concert hall. However, with the new ordinances issued under the Nazi regime, everything changed for Lisa and she was sent to London on a *Kindertransport* at age fourteen. Enduring the Blitzkrieg, she continued to pursue her dream. After a sold-out run at Berkeley Repertory Theatre in fall 2013, the play ran off-Broadway in New York in summer 2014.

Ferri, Laura. *The Ruins of Memory: Women's Voices of the Holocaust*, 2022

This performance by Tales of the Alchemysts Theatre, Seattle, highlights the experiences of Jewish women throughout the European continent who navigated their way through a horrific time in the twentieth century. The play uses testimony from the women, giving them a voice in history. It was presented at the Taproot Theater, Seattle, in the fall of 2002. Excerpts were presented by Dr. Meghan Brodie's Ursinus College students at Remember the Women Institute's 2023 Women, Theater, and the Holocaust Yom HaShoah readings. See [*The Ruins of Memory: Women's Voices of the Holocaust*](#).

Filler, Deb. *Filler Up!* 1999

This comedic performance is based on the childhood experiences of Deb Filler, a daughter of Holocaust survivors. Her father nearly starved to death in a concentration camp and had a lifelong obsession about not wasting food. The semi-fictional family in the play inevitably develops issues about being overweight. Filler sings, dances, tells stories, and bakes bread on stage for the audience to later sample. First produced by Theatre J, Washington D.C., 1999. Read more [here](#).

Filler, Deb and Alison Summers. *Punch Me in the Stomach*, 1992

In this one-woman [performance piece](#), Filler describes her childhood in a Jewish immigrant family in New Zealand, as well as the experience of traveling back to Eastern Europe to tour the death camps with her father, a survivor of Auschwitz. Produced by New York Theatre Workshop, 1992.

Fishman, Alexis and James Millar. *Der Gelbe Stern (The Yellow Star)*, 2011

Alexis Fishman, a granddaughter of Holocaust survivors, wrote and stars as Erika in this play about a Jewish cabaret singer forced from the stage by the Nazis. The play premiered in Australia in 2011 and in New York in summer 2014. Drawing on her interest in Weimar culture and Berlin at the time, Alexis plays Erika, a darling of Berlin nightclubs. The half sung-half spoken show the audience watches is her finale, before

being prohibited from performing by the Nazis. For more information, see Fishman's [website](#).

Fletcher, Rebecca Joy. *Cities of Light*, 2014

This one-woman pre-Holocaust play with music takes audiences back to the cabarets of 1920s Berlin, Yiddish Warsaw, Paris, and Tel Aviv. Katarina Waldorf is a brave and talented cabaret performer who flees Berlin toward places where Judaism and creativity can still thrive. The play features archival songs performed mostly in English, with some original Hebrew, Yiddish, French, and German. Read more about [Fletcher](#), a cantor and educator as well as an actor and playwright.

Fodor, Kate. *Hannah and Martin*, 2019

This play about German-Jewish political theorist Hannah Arendt and philosopher Martin Heidegger is a thought-provoking combination of philosophy, politics, and personal ethics. Heidegger, who joined the Nazi party, was Arendt's mentor and lover. Playing in spring 2019 at the Shattered Globe Theatre, Chicago, IL. For more information, see <https://stageagent.com/shows/play/1754/hannah-and-martin>.

Franchi, Eva. *La Ragazza di Dachau*, 1965 (Italian)

The translation of the title is "the girl of Dachau," but is a double entendre for the "whore of Dachau." The [opera](#) presents a trial in which the court hears of the victimization of the female camp prisoner. La Compagnia del Centro Sperimentale del Teatro di Torrelunga di Brescia, 1968; La Compagnia "I Raddomanti," Milan, 1969.

Frid, Grigory. *Das Tagebuch der Anne Frank*, 1968

This version of *The Diary of Anne Frank* is a mono-opera in 21 scenes for soprano and chamber orchestra, composed in 1968 and first performed in 1972. The text is taken from original sections of the diary and describes episodes in Anne Frank's life. The piece was first performed with piano accompaniment at the All-Union House of Composers in Moscow in May 1972 and was performed in Jerusalem at Congregation Moreshet Yisrael, Jerusalem, in April 2014.

Friedman, Leah. *Before She Is Even Born*, 1982

The play opens in the back of a Bronx tenement in 1945, as Raisal, a pregnant Jewish immigrant mother, hangs her laundry and is confronted by her guilt-ridden memories. Through flashbacks, she remembers her childhood in pre-war Poland, and how she took her sister's passport and immigrated to the United States. Her mother, sister, and niece perished in the Holocaust. Raisal confronts questions regarding her survival and identity. Theater for the New City, New York City, 1982.

Frocht, Deborah Lynn. *The Book of Ruth*, 2001

In this [play](#), Hannah and her granddaughter Ruth are in a Nazi internment camp where they have only each other. As they try to save themselves from starvation and avoid being transported East, they fight to preserve themselves, their culture, and their humanity. Hannah tells Ruth recipes, while Ruth draws pictures, both of which help

them support each other and be emotionally transported to a better place. Dramatic Publishing Co.

Futterman, Enid and Michael Cohen. *I Am Anne Frank*, 2006

This musical drama is an updated version of Futterman and Cohen's earlier musical, *Yours, Anne* (1985). Writer Enid Futterman and composer Michael Cohen combine spoken excerpts from Anne's diary with songs that reveal the power of her inner life. More information is offered [here](#).

Gancher, Sarah. *Rutka: A New Musical*, 2023

Along with composers Jocelyn MacKenzie and Jeremy Lloyd Styles, Gancher created this new play based on the internationally-acclaimed book *Rutka's Notebook*, a diary left behind by 14-year-old Rutka Laskier in the Jewish Ghetto in Bedzin, Poland in 1943. This teenager and her friends were trying to grow up and survive in a world that had gone terrifyingly mad around them. The premiere concert reading was held at the Bruno Walter Auditorium, New York Library for the Performing Arts in January 2023. This program was part of the Remembrance Readings of the National Jewish Theater Foundation's Holocaust Theater International Initiative honoring International Holocaust Remembrance Day. See www.sarahgancher.org.

Garibaldi, Elise. *Roses in a Forbidden Garden*, 2016

The **playwright** adapts the true story of her grandmother, a young German-Jewish girl who finds beauty and love amidst the unspeakable horrors of Hitler's concentration camps. This rock musical portrays the affection Elise has for her grandmother Inge, which clashes with her grandmother's disappointment with Elise's life choices. Based on Elise Garibaldi's book *Roses in a Forbidden Garden: A Holocaust Love Story*. Production rights holder: Elise Garibaldi.

Garti, Lior. *Haneke and Fiet*, 2015 (Hebrew)

This play is based on a book by Ran Cohen Harounoff, Haneke's son. Haneke was a hidden child in the home of Wigle and Sophie Primowess in the Netherlands during the Holocaust. Haneke became a lifelong friend of their daughter Fiet, and this is the story of their friendship. The play was performed at the Mediatheque Theatre for Children and Youth in Holon, Israel, in March–April 2015.

Gaudencio, Livia. *There Is No Sun in Ravensbrück*, 2015 (Portuguese)

Livia Gaudencio created the story of three Ravensbrück prisoners who exchange reports and personal experiences in the camp's barracks. Each of these fictional characters represent a composite: a Jewish French prostitute, a Russian lesbian Red Army sniper, and a German nurse "race defiler" who collaborated with Jews. Through their narratives, the audience learns about countless women's lives, and about daily concentration camp life. The script focuses on aspects of female imprisonment that include gender abuse and solidarity. A reading was performed in São Paulo, Brazil, in spring 2015.

Geha, Andrew. *We Didn't Have Time to Be Scared*, 2011

Inge started her diary in 1937 and a year later the Nazis invaded her homeland. Based on a young girl's diary, this musical chronicles the journey of Inge and her sister, Lucy, as they flee Nazi-occupied Austria. Traveling through England, Trinidad, and finally to the United States, the girls grow up searching for a new place to call home. Produced by the Edinburgh Fringe Festival, August 2011, based on the diary of Inge Fischer Engle, now held by the U. S. Holocaust Memorial Museum, Washington, D.C. Production rights holder: [Andrew Geha](#).

George, Madeleine. *The Zero Hour*, 2010

Described as a dark comedy, the play employs the Holocaust to reflect on contemporary issues and lesbian relationships. Rebecca and her chronically unemployed girlfriend O have created a happy nest in their Queens apartment, but things are starting to unravel. The more O pushes Rebecca to stop hiding their relationship, the more Rebecca's work life writing a textbook for seventh graders about the Holocaust begins to bleed into her personal life. She starts meeting "Nazis" on the subway, passing as hipster professionals but hungry to come out about who they really are. Back home in Queens, O is also sparring with convincingly real visions about her long estranged mother, who keeps appearing to her to argue about her choices. The play explores the relationship between honesty and cruelty. First produced by 13P (Thirteen Playwrights, Inc.) Off-off Broadway at Walkerspace, New York in 2010. Production rights holder: Samuel French.

The Ghetto Fighters' House. *Aunt Lily's Doll*, 1995 (Hebrew)

The play is based on the story of Irna Livman, a Holocaust survivor who possesses a doll from her childhood. She meets a young Israeli girl who does not understand her obsession with the doll. When they meet, the young girl learns about the world of the Holocaust survivors and their memories. The play was produced by the Yad Leyeled Children's Memorial Museum of the [Ghetto Fighters' House](#), Western Galilee, Israel and performed between 1995 and 2006.

The Ghetto Fighters' House. *Mother, Mother Can You Hear?* 2003 (Hebrew)

Nehamka, who was a young girl in the Vilna Ghetto, was thrown into the arms of German soldiers by her mother and saved by this action. Throughout the play, the hero of this story tries to find the answer and meaning behind her mother's actions. Produced by Yad Leyeled Children's Memorial Museum, The [Ghetto Fighters' House](#), Israel. The play was performed between 2003 and 2006, based on the testimony of Nehamka Rahav from her book, *To Live in Two Worlds*.

Ginsburg, Shira. *Bubby's Kitchen*, 2013

Bubby's Kitchen is a one-act one-woman musical written by and performed by [Cantor Shira Ginsburg](#). The play explores the themes of the legacy of Jewish women's voices, Jewish identity, self-realization, and the personal synthesis of Jewish history, against the backdrop of the Holocaust and modern-day America. Inspired by the heroic actions of resistance her grandparents took against the Nazis as partisans in the forests of Belarus, [Bubby's Kitchen](#) is the story of one young woman's struggle to live up to her grandparents' incredible legacy. Yudis and Motke

Ginsburg were among the 30,000 Jews who came out of the forests at the end of World War II. They made their way to America and started a farm in Troy, NY, where Cantor Ginsburg grew up. She weaves together a story of loss, survival, food, and family with vibrancy and wit. The play was performed in April 2016 at the [Marlene Meyerson JCC Manhattan](#), with original music by Cantor Jonathan Comisar, and excerpts were performed as part of the May 2, 2016, program to launch the second edition of this *Women, Theater, and the Holocaust Resource Handbook*.

Giron, Arthur. *Edith Stein*, 1991

This play by [Arthur Giron](#), first performed in 1993, is the true story of [Edith Stein](#). A Jewish intellectual who converted to Roman Catholicism and became a nun, she was murdered in 1942 while a prisoner in Auschwitz. Samuel French Inc.

Glickman, Nora. *Two Charlottes*, 2002

Two Charlottes by [Nora Glickman](#) is based on the lives of the well-known German-Jewish artist [Charlotte Salomon](#) (1917–1943) and of French non-Jewish writer [Charlotte Delbo](#) (1913–1985). It was performed at the International University Theatre Festival, May 2003, in Jerusalem, Israel, and continues to be performed in several countries throughout Europe, North America, and South America. The play tells the story of an imaginary meeting between Charlotte Salomon, who was murdered during the Holocaust, and Charlotte Delbo, a non-Jewish member of the French resistance who was a well-known writer. (See Introduction and Delbo bibliography entries.) Both were prisoners at Auschwitz, but they never met. The pregnant Salomon was murdered on arrival, while Delbo was transferred to Ravensbrück and survived. The play celebrates the lives of both women through their unique creations in visual and written art.

Goldberg, Janice and Sue Bigelow. *Rose Colored Glass*, 2007

Set in 1938 Chicago, *Rose Colored Glass* takes place in the back rooms of Lady O'Riley's home and Rose Fleishman's delicatessen. Their disparate worlds, separated by much more than the alley between their kitchens, are about to collide. Peg O'Riley, the 13-year-old granddaughter of Lady, has grown determined that these two mistrustful widows will become friends. In a series of flashbacks, Peg, now older, remembers the moving story of how Lady and Rose formed a united front to fight American apathy in an attempt to bring Rose's nephew out of Europe before the war. The play shows the beginning of the Holocaust from the other side of the Atlantic, and how two women struggle not only with American apathy, but also with immigration laws and bureaucracy. Produced by Theatre 54 at Shetler Studios and Theatres, New York, 2007. Publisher and production rights holder: Samuel French. This was performed as an audio play over WPKN in November 2021, produced by Ripple Effect Artists, New York City. See www.JaniceLGoldberg.com.

Goldberg, Lea. *The Lady of the Castle*, 1954 (Hebrew)

The Lady of the Castle, a play by the famous and prolific Israeli writer [Lea Goldberg](#), takes place several years after World War II, when Zand and Dora, two Israelis, stumble

upon a castle somewhere in Europe. Because of a storm outside, Zand and Dora have taken shelter in the castle. They discover the watchman, who is also the castle's owner, has been hiding a Jewish girl named Lena from the Nazis. The watchman, who has fallen in love with Lena and wants her to stay with him, has not told her the war is over. Zand and Dora try to save Lena and take her back to Israel. The play was translated into English by T. Carmi, Tel Aviv, in 1970, as *Lady of the Castle: A Dramatic Episode in Three Acts*.

Goldberg, Linda S. *Unwrapped Gifts*, 2017

This play, based on the life and works of artist Charlotte Salomon, was presented as a reading at the Workshop Theater's Jewel Box, New York, in January 2017. Exiled from Berlin to the French countryside in an attempt to flee the Holocaust, she searches for love and sanity in the face of devastating personal loss and the chaos of war. Although she finds salvation in painting her life, she ultimately is sent, pregnant, to her death in Auschwitz. *Unwrapped Gifts* tells the story of the woman and the artist haunted by death, unattainable love, and a world at the abyss. Produced by The Workshop Theater, New York City. Production rights holder: LS Goldberg.

Goldstein, Michael. *The Girls, Or, A Letter from the Ghetto*

In this one-act play, the last survivors of a Jewish religious girls' school and their young teacher huddle in a tenement in the Krakow ghetto. They must decide whether to try to survive by being forced to serve in a Nazi brothel or die sanctifying the name of God.

Gomon, Harriet. *Cooking with the Mouth*, 2015

In this approximately 35-minute show, the narrator, Jill, is an American Jewish journalist temporarily in Berlin to cover a technology festival. Having learned about the Holocaust at a too-early age, she has a phobia about the subject. However, she accidentally meets a survivor of Ravensbrück and learns how discussing recipes enabled women to retain a sense of identity and transcend their brutal circumstances. Jill evolves in her ability to deal with the Holocaust, bringing a particular dream of the survivor to fruition.

Goodrich, Frances and Albert Hackett. *The Diary of Anne Frank*, 1956

This theatrical production, based on Anne Frank's well-known diary, originally played on Broadway for nearly two years and won the Pulitzer Prize for Drama and the Tony Award for Best Play in 1956. It originally starred Susan Strasberg as Anne and was revived in 1997 with Natalie Portman making her Broadway debut as Anne. This version of the play about a young Jewish girl hiding from the Nazis in an attic in Amsterdam during World War II caused controversy that still abounds in some circles. Meyer Levin had assumed in 1952 that he would be the one to bring a different version of Anne Frank's diary to the stage. See the entries below on Rinne Groff's *Compulsion* and Meyer Levin's *Diary of Anne Frank* for more information and links. Published by Random House.

Gordon, Dan. *Irena's Vow*, 2009

Irena's Vow is based on the story of [Irene Gut Opdyke's](#) life during World War II. The play starts out when Irena (later Irene) is nineteen years old and promoted to becoming a housekeeper in the home of a Nazi officer. She learns there that a Jewish ghetto will be liquidated, and she feels compelled to try to make a difference. Irena manages to save twelve Jewish workers by hiding them for two years in various places, including the basement of the German commandant's house, until the end of the war. When the commandant discovers what she is doing, he requires sexual favors in exchange for keeping her secret. Published by Playscripts, Inc.

Graf, Wendy. *Leipzig*, 2006

This play explores the journey of a three-member Catholic family, whose matriarch has become ill with Alzheimer's disease. She begins praying in Hebrew, unwittingly revealing her long held secret that she is a Jewish child refugee of the Holocaust. Produced by West Coast Jewish Theatre and The Group at the Marilyn Monroe Theater of the Lee Strasberg Institute, opened October 20, 2006. Midwest Premiere, Jewish Theatre of Bloomington, Indiana, 2018; Canadian Premiere, Bema Productions, Victoria, BC, 2021. See <https://www.wendygraf.com>.

Green, Charles. *Genocide: A Love Story*

Set in the aftermath of the Holocaust, the play is loosely based on the lives of Vilna Ghetto resistance fighters Abba Kovner and [Vitka Kempner](#). It follows these young Jewish survivors as they plot their retaliation against the Nazis by poisoning the water mains of Europe in order to kill six million Germans. As the couple navigates an existence of darkness, vengeance, and bloodshed, they find themselves faced with confronting their grief. The play expresses the inner emotional lives of its characters, with a world haunted by the Angel of History, a chorus of Eternal Jews, and monstrous Biblical figures.

Green, Charles. *The Dybbuk of Dachau*

This is a ghost story set in a German concentration camp. The play presents the inner lives of its characters, leaving only a vast and empty space of total isolation. The drama follows Yael Bat-Gidon, a young Jewish woman, and her son, Asher, as they struggle, day after day, simply to survive. But when a supernatural presence begins to terrorize the mother and son, they are forced to travel into the farthest depths of this Hell in order to save the soul of Yael's dead sister, Dvora, and free themselves from Dachau.

Green, Phoebe. *Blessed is the Match*

This is one of the plays about the heroic life of [Hannah Senesh](#) (Szenes), the Hungarian born 23-year-old who immigrated to Palestine in 1939. She was later recruited by the British to be parachuted into Europe in 1944 to try to rescue downed Allied airmen and help the Hungarian Jewish community. One of three women in the British Mandate parachutist effort, she was ultimately captured, tortured, and executed by the Nazis.

Greenberg, Aimee, *Light Falling Down*, 2013

The **play** opens with Ruth, a young girl, recounting *Kristallnacht* and the death of her father. Approximately two years later, Alice, a young Gentile woman discovers Ruth is hiding in an underground hole on her farm outside of Warsaw. The first act is a dialogue between Alice above ground and Ruth underground. The second part of the piece takes place in present day California. Through a series of encounters in a suburban community, Ruth's daughter meets Eva and Klaus from Argentina. Eva is intrigued with a doll belonging to Ruth's granddaughter. The subtext is a growing suspicion that Eva and Klaus are children of Nazis. The play asks whether a survivor's descendant and a Nazi's descendant can co-exist. Produced at the Oceanside Theatre Company, California, 2013, inspired by interviews with female survivors.

Groff, Rinne. *Compulsion*, 2010

This play by Rinne Groff begins in 1951, when Sid Silver, a man deeply moved by Anne Frank's diary, wants to bring the story to the American masses. Silver pushes to promote the diary's publication, as well as adapting the diary into a play. *Compulsion* looks into Silver's investigation into the diary and explores the obsession he has with retaining its memory. The play is inspired by the true story of author Meyer Levin and his pursuit to bring his version of Anne Frank's story to a wider audience. Mandy Patinkin played the role of Silver/Levin, starring among a cast of marionettes. Dramatists Play Service Inc.

Grumberg, Jean-Claude. *The Workroom-L'atelier*, 1979 (French)

The Workroom is a portrait of two men and six women laborers in Paris right after World War II. They are brought together in a cramped workroom, stitching fabrics together, while really telling the story of eight survivors trying to sew their own lives back together after the war. It was presented at University of Washington in 2014. Samuel French Inc.

Grusková, Anna. *Rabínka (The Woman Rabbi)*, 2012 (Slovak)

This **play** was written and performed in Slovak, but it has been translated into English. It tells the story of Gisi Fleishmann of Bratislava, a hero of the Holocaust and one of the few female communal leaders. The play was later made into a film. Produced by Slovak National Theatre.

Hadida, Jean-Pierre. *Anne Frank, a Musical*, 2008 (French) and 2018 (English)

Originally in French, theatre du Gymnase, Paris, 2008. English version by Dylan Hadida premiered September 2018, starring and produced by David Serero, under the auspices of the American Sephardi Federation at Center for Jewish History, New York City.

Hajkova, Anna and Erika Hughes. *The Amazing Life of Margot Heuman*

This play tells the story of Holocaust survivor Margot Heuman, a rare survivor who bore testimony to her sustaining same-sex experience in concentration camps. It was first shown online at the Brighton Fringe Festival in June 2021, and was scheduled to be

performed at the University of Hamburg and the Jewish Museum in Vienna, among other venues. See theconversation.com/lgbt-history-the-amazing-life-of-margot-heuman-how-theatre-gave-voice-to-a-queer-holocaust-survivor-176720.

Halperin, Michael. *Mela*, 2004

In this one woman play, Mela finds love and courage while rescuing Jewish brothers from the Warsaw ghetto, and commits to encouraging the rescued to remember their Jewish heritage, despite her own Catholicism. The play was inspired by the true story of Amelia “Mela” Roslan. She was mother to her own children and to the children given into her care, holding the family together while fending off incursions from Polish collaborators, police, and the Gestapo. Michael Halperin first told the story in a screenplay that became the basis for the best-selling children’s book *Jacob’s Rescue*, written by Halperin and Malka Drucker and published by Doubleday. Halperin felt that Mela’s heroic story had to be told. Production: Reading, Jerusalem, August 2004, in commemoration of the 50th anniversary of the founding of Yad Vashem.

Hameiri, Avigdor. *Blessed Be the Match*, 1958 (Hebrew)

Across seven scenes, this play follows the career of Hannah Senesh, a paratrooper and martyr, while comparing Senesh to Joan of Arc. Senesh’s career is juxtaposed with Jewish stories of martyrdom throughout history, including the Holocaust.

Hampton, Christopher. *A German Life*, 2019

This one-woman [play](#), starring legendary Maggie Smith, is about Brunhilde Pomsel, secretary to Joseph Goebbels. The play uses testimony that Pomsel gave to Austrian filmmakers shortly before she died in 2016. Based on their documentary of the same name, produced by Bridge Theatre, London, 2019.

Hartley, Sean. *Number the Stars*, 1998

This [musical](#), adapted from the Lois Lowry’s novel with the same name, tells the story of a young Danish girl’s pursuit to rescue her Jewish friend, as the Nazis take over Denmark. There is also a non-musical version by Douglas Larche. Dramatic Publishing Co.

Hartman, Karen. *Leah’s Train*, 1994

When Ruth, a young doctor, skips her grandmother Leah’s funeral, she ignites three generations of love and secrets. Her boyfriend walks out, her mother pays a devastating surprise visit, and Leah’s harrowing childhood journey intertwines with that of Ruth. An ordinary train ride mysteriously takes Ruth through her Russian Jewish family’s untold history, opening her to a fuller understanding of her mother, her grandmother, and herself. Produced at Yale University, New Haven, CT, April 1994; National Asian-American Theatre Company, New York, January–February 2009. See the author’s [website](#).

Hasfari, Shmuel. *Orchestra Reprieve*, 1987 (Hebrew)

Noted Israeli playwright Shmuel Hasfari used the Hebrew equivalent of Fania Fénelon's original 1976 French book title, *Sursis pour l'Orchestre*, for the title of his Hebrew play about the Auschwitz-Birkenau women's orchestra. Arthur Miller used the title of the book in English translation, *Playing for Time*, published a year later, for his 1980 television film and 1985 play. Fania, a talented pianist and singer, was part of the orchestra and described her experience in her book. The play was performed by Beersheba Theater, Israel.

Hayhurst, Mark. *Taken at Midnight*, 2014

The play is based on the true story of attorney Hans Litten, arrested by the Nazis as an enemy of the Reich in 1933, and how his mother fought a doomed battle to save him. Pamela Wilton played the mother in [London](#) in 2014, and Gila Almagor had the lead role of the mother in the Habima Theater production in Israel in July 2015.

Henry, Patrick. *Auschwitz and After*, 2016

This play is based on Charlotte Delbo's trilogy of the same title and set in the third volume, "The Measure of Our Days." Twenty years after liberation, a group of former French political prisoners, all women, hold a reunion in Paris where they discuss their shattered post-concentration camp lives. A Chorus speaks to the audience on several occasions and flashbacks to Auschwitz, drawn from the first two volumes of the trilogy, demonstrate the tender care the women offer one another during moments of great suffering. Other flashbacks show how these starving and sick concentration camp inmates read poetry and performed theater as sustaining acts of defiant resistance to the massive Nazi system of dehumanization. The play had its first performance reading, directed by Nancy Simon, on January 20, 2016, in the Gesa Power House Theatre in Walla Walla, WA. Anyone interested in reading the play (in its English or French rehearsal script) for a possible performance reading or production should feel free to contact the author at henrypg@whitman.edu.

Hensel, Betty and Fred Breinersdorfer. *Sophie Scholl the Final Days*, 2019

Avrenim Creatives brought this English language premiere to New York, Off-off Broadway, in August 2019. Based on the Oscar-nominated movie of the same name, this play leads us through the last days of the White Rose group of German students who risked their lives fighting against Hitler in 1943. From their distribution of anti-Nazi leaflets up to their trial four days later, we examine the courage and strength required to defend political and moral values.

Herrendorf, Cora and Teatro Nucleo. *Tempesta*, 1997 (Italian)

Inspired by Mary Berg's account of life and death in the Warsaw ghetto, as well as drawing parallels with Shakespeare's *The Tempest*, the street theater production recreates life in the ghetto through the eyes of Prospero and Miranda. Craftsmen work, children learn the Torah at school, a family prepares for a wedding. The people rebel against the Nazis but cannot escape deportation to the extermination camps. In the final scene, a choir sings as paper blackbirds fly over the heads of spectators, representing those who were murdered. Mary Berg's diary was published as a book in 1945, edited

by S. L. Shneiderman, and reissued in 2007, edited by Susan Lee Pentlin. She and her family were able to escape deportation to the extermination camps because her mother had American citizenship.

Hibbert, Cate and Voices of the Holocaust. *Under the Apple Tree*, 2014

Polish nurse and social worker Irena Sendler rescued more than 2,500 Jewish children from the Warsaw Ghetto. At great personal risk, she smuggled children out of the ghetto, providing them with false identity papers and keeping their identities safe in the hope of reuniting them with their families when the war ended. Their names were kept in glass jars and buried under the apple tree of a house in Warsaw. Produced January 2014, Chrysalis Theatre, UK.

Himmelstein, David. *My Name is Sara*, 2019

Based on a true story, thirteen-year-old [Sara Goralnick](#) is taken in by a farmer and his wife in Ukraine, where she passes as an Orthodox Christian during the Holocaust.

Houston, Velina Hasu. *Oh, I Remember the Black Birch*.

On April 22, 2022, excerpts of this award-winning play were part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. The play is about Brina, a young woman rescued by Japanese Consul Chiune Sugihara in 1940 from Kovno, Lithuania, to Kobe, Japan, during the Holocaust. Once in Japan, Brina is assigned to live with Batya, who has been living there for some time. For this performance, [Dr. Houston's](#) play was directed by [Rena M. Heinrich](#), with Keren M. Goldberg as dramaturge/producer. Performers were USC theater students. In November 2022 there was a reading of the complete play at Hunter College, New York. See details [here](#).

Hrbek, Daniel. *The Good and the True*, 2013 (English version)

Czech director Daniel Hrbek has twinned the stories of Czech athlete [Milos Dobry](#) and Czech actress [Hana Pravda](#) who apparently never met but could have crossed paths at Auschwitz. Ms. Pravda died in 2008, and Mr. Dobry died in 2012. The 70-minute drama, based on their testimonies, opened in London in 2013 and then at the DR2 Theater in Manhattan in August 2014. The play begins with information about their birth and upbringing, but almost immediately shifts to their experience in concentration camps. In Terezín (Theresienstadt), soccer and theatrical presentations accompanied the abuse, fear, and suffering. Once the scene changes to Auschwitz, the play becomes much grimmer. Originally in Czech, this play about human endurance and survival against all odds weaves the testimonies of the two protagonists. The play is an adaptation of the award-winning *Shoah*, which was directed by Daniel Hrbek for Prague's Svandovo Theatre. Actress Isobel Pravda, granddaughter of survivor Hana Pravda, plays her grandmother on stage. See a review [here](#), and for more information see the play's [website](#).

Huie, Michael. *The Violins of Autumn*, 2019

Based on the journal of Paulette Coÿne Roche, the play presents the reality of ordinary people who were part of the Resistance during the German Occupation of France from

1940-1944. The play describes not only the everyday privations and anxieties of war, but also the heroic acts she and her family, friends, and co-workers conducted. The Occupation forced her to end her pursuit of a law degree, saw her father imprisoned by the Germans, and postponed her marriage to André Roche. A [staged reading of the play](#) was presented in January 2019, in the Ring Theatre in Scales Fine Arts Center, Wake Forest University, Winston-Salem, N.C. Production Rights Holder: Michael Huie.

Hutton, Arlene. *Letters to Sala*, 2011

As she is about to have heart surgery, Sala suddenly presents her daughter, Ann Kirschner, with a priceless collection of more than 300 letters and photographs, revealing a secret she has hidden from her family for nearly 50 years. She had risked her life to preserve this collection during five brutal years as a prisoner in seven different Nazi forced-labor camps. Produced by Annie Russell Theatre, Rollins College, Florida, February 2011. Directed by Eric Nightengale and performed [off-Broadway](#) in New York in October 2015. Based on the book [Sala's Gift](#) by Ann Kirschner. Publisher: Dramatists Play Service.

Idisis, Ben Zion. *Nobody's Little Girl Anymore* (Hebrew)

Racheli is the daughter of two deceased survivors. She is dealing with their deaths through writing about their lives in Poland, their experiences in hiding, the house they built in Israel, and saying goodbye to them. Since Racheli is an actress, she decides to write a monodrama and asks her friend to direct her play. The play is set during a rehearsal the two are doing. Based on Zipi Gon-Gross's novel, *Nobody's Little Girl Anymore*, Kinneret Zmora-Bitan Dvir, 2001.

Israely, Razia and Chaim Marin. *The Dentist*, 2006

This one-woman monologue is about Rosi, a lonely 50-year-old physician coming to terms with her childhood as the daughter of a Holocaust survivor. She tells the story of her father at his graveside. He was arrested by the Gestapo and taken to Auschwitz, where he was forced into the *Sonderkommando*. His experiences at the camp alienated him from his family, but before he dies, Rosi is able to forgive him. Produced 2006, Women's Festival Holon Theatre, Israel; 2009 Edinburgh Fringe Festival. Source Material: Dr. Gideon Greif's book, *We Wept Without Tears: Testimonies of the Jewish Sonderkommando from Auschwitz*. English and Hebrew versions.

Izraeli, Yossi. *Anne Frank and the Dead Bride*, 1985 (Hebrew)

In this adaptation of Anne Frank's diary, a tour guide oversees the lives of the residents in their hiding place. Anne expresses her thoughts and feelings, including her complex relationship with her mother and her feelings toward Peter. Those in hiding listen hopefully to news of the war on the radio. Finally, Anne's mother gives her a wedding dress, and she wears it to dance with the tour guide. Khan Theater, Israel, 1985.

Jelinek, Elfriede. *Rechnitz [Der Würgeengel]*, 2008 (German)

This is a response by Austrian Nobel Laureate [Elfriede Jelinek](#) to the discovery of the orgiastic massacre of 180 Jews during a party thrown by Countess Thyssen

Batthyany-Thyssen at Rechnitz Castle in Austria in March 1945. The play is a modern “text for speaking,” written for performer/messengers who mix the story with language play and haunting stage imagery. In October 2010, the play caused protests in Dusseldorf. Based on the book *The Thyssen Art Macabre*, published by Rowohlt Theater Verlag.

Johnson, Michael angel. *Little Louis*, 2022

African American entertainer Josephine Baker, active in the French Resistance during World War II, tries to warn her friend, Valaida Snow, an African American jazz musician known as “Queen of the Trumpet” who is performing in Nazi-occupied Europe in 1941, about impending Nazi dangers. This short play is part of Remember the Women Institute’s 2023 Women, Theatre and the Holocaust Yom HaShoah readings. See www.michaelangeljohnson.com.

Jones, Bill T. *Analogy/Dora: Tramontane*, 2015

Analogy/Dora: Tramontane, a dance production with dialogue, is based on an oral history Jones conducted with 95-year-old Dora Amelan, his mother-in-law. She was a French Jewish nurse and social worker during the Holocaust. Amelan’s harrowing and inspirational experience is broken into some 30 episodes that are the basis for choreography and songs. These episodes chronicle her early life in Belgium, her mother’s death as the Germans were marching into Belgium, and her experiences working at an underground Jewish organization in Vichy France’s internment camps, Gurs and Rivesaltes. Performed at Montclair State University, New Jersey, in June 2015.

Jones, Jennifer R. *The White Rose: A One-Act Play*, 2015

Based on the true story of The White Rose, a German resistance group made up of University of Munich students, the play centers on the group’s core members who speak out against Adolf Hitler and National Socialism through the writing and distribution of leaflets. The group promoted passive resistance and stood against intolerance. When Hans and Sophie Scholl are arrested by the Gestapo and tried for treason, they confess sole responsibility in an attempt to save the others. Produced by Dalton Little Theatre, Dalton State College, Dalton, GA, 2015; staged reading at Chattanooga Theatre Center’s Festival of New Plays, 2017. Production Rights Holder: [Jennifer R. Jones](#).

Justman, Zuzana. *Waiting for Father*, 2018

The semi-autobiographical play is set in the Terezín ghetto in 1944, as well as at Vassar College and in New York City in 1954. Helena, an idealistic Holocaust survivor and college student, cannot accept the fact that her father died in Auschwitz. She struggles to make peace with her difficult mother and is torn between two men, an ambitious filmmaker and a charismatic emigre she knew in Terezín. The play contrasts her time in Terezín with her life at Vassar. Read more [here](#).

Kadimi, Shay. *Mania*, 1997 (Hebrew)

Mania, an 80-year-old survivor of Auschwitz who was subjected to Dr. Mengele's experiments, is a widow and mother of two. She suffers from schizophrenia and wants to die, but before that, she wants to tell her story—what it was like there, what she went through, and what the Nazis made her do. Produced by Hasifria Theater, 2003.

Kainy, Miriam. *Cloudburst*, 2002 (Hebrew)

Zibale and Mitzi Schtein are Holocaust survivors who live in Israel. Anat Levi, a young woman, comes to their home to interview them about their deceased daughter. However, Anat is really their granddaughter. She had been adopted and is searching for her biological parents. Their meeting brings to the surface old and new traumas that Zibale and Mitzi had worked hard to repress. Produced by Bet Lessin, Tel Aviv, in Hebrew and translated into English. Published by the Institute of Israeli drama in memory of Hanoch Levin. Author information is [here](#).

Kalnejis Rita. *This Beautiful Future*, 2022

The play is about a romance between Elodie, a very young woman, and Otto, a young Nazi soldier in Occupied France. During August 1944, a critical point in World War II, Elodie is smitten with Otto, overriding the greater situation. Elodie is too naïve to realize that her Jewish neighbors, who were arrested, will not be coming back. Nor does she understand that Otto has shot local people dead. [Theaterlab](#), New York City.

Karo, Inge Heilman. *The Library*, 1993

In this short drama for young audiences, a librarian in the United States looks back at her childhood during the Third Reich, when, as a Jew, she was forced to give up her library privileges.

Kash, Marcia. *For This Moment Alone*, 2011

The setting is Toronto, 1948. A Jewish family is struggling to recover from the horrors of Holocaust and finally has a reason to rejoice. Ruth is about to be reunited with the only surviving member of her immediate family. However, when she goes to Union Station to meet him, the brother she was expecting turns out to be an impostor holding her brother's papers. She and her family are forced into an impossible situation, because if they abandon this displaced person he risks being deported. Original production, based on a true story, Theatre Aquarius, Hamilton, Ontario, Canada, 2011. Publisher and production rights holder: [Dramatists Play Service](#).

Katz, Susan B. *Courage Untold*, 1986, revised 1991

This three-act docudrama chronicles the October 1944 prisoners' uprising in Auschwitz-Birkenau. Protagonist [Roza Robotka](#) and her female compatriots are captured and show courage while facing torture and death. The first act details the preparations for the revolt, including the smuggling of gunpowder by women working in the camp's munitions factory to the *Sonderkommando* that oversees the gassing and cremation of prisoners. The revolt is successful in destroying Crematorium IV. However, in the second act, one of the conspirators betrays her colleagues. The play is based on

interviews with survivors, including Hanka Wajcblum Heilman. Typescript is in the archives of the US Holocaust Memorial Museum.

Kesselman, Wendy. (Adapted from Goodrich and Hackett) *The Diary of Anne Frank*, 1997

This new **adaptation** of the classic production of Anne Frank's story is enhanced with newly discovered writings from the diary, along with survivor testimony, to create a new version of the story. The play was reviewed by *The New York Times* when it was performed at the F.M. Kirby Shakespeare Theater, Drew University, in Madison, New Jersey in November 2015. Dramatists Play.

Kesselman, Wendy. *I Love You, I Love You Not*, 1982

Teenager Daisy learns to accept and honor her Jewish heritage while visiting her grandmother. Daisy is unhappy with herself and her family life. Her grandmother gives her emotional stability by providing her with grandmotherly advice and support, as well as recounting her experiences in Auschwitz, where she lost her two sisters. Produced Louisville, KY, 1982.

Kesler, Michael G. *Luba*, 2014

The play tells the story of Luba, 19, and her life-threatening quest to find her younger brother Meesha, 16. They flee from their home in Dubno, Poland (now Ukraine) to the Soviet Union, ahead of the advancing German armies in June 1941. The play covers episodes of their stay among the Uzbeks in a small town near Samarkand, Uzbekistan. It focuses on Luba's search for Meesha and her organizing his escape from an army training center. Dramatic Reading at Sisterhood Breakfast of Highland Park Conservative Temple, Highland Park, NJ, December 2014. Based on *Shards of War: Fleeing to & from Uzbekistan* by Michael Kesler.

King, John F. *Vienna, Love*, 2014

Life in 1938 Vienna is increasingly dangerous for the Stern and Auge families. Musically gifted Ilse Stern can travel to England by Kindertransport and build a new life, while all other family members are trapped in Nazi-controlled Austria, 1939. Script-in-hand read throughs. York Europe Publishing, 2014. Production Rights Holder: John F. King.

Kops, Bernard. *Dreams of Anne Frank*, 1993

This musical **drama** tells the famous story of Anne Frank, and her time hiding with her family in an annex in Amsterdam during World War II. Samuel French Ltd.

Kraus, Joanna H. *Angel in the Night*, 1995

This **play** is designed to inspire the audience to realize that even one person can make a difference. The drama is based on the true story of a Polish Catholic teenager named Marysia Pawlina Szul, who saved the lives of four Jewish people during World War II. The story follows Marysia's struggle to save the fugitive family, even as it became more dangerous. Dramatic Publishing Co.

Kraus, Joanna H. *Remember My Name*, 1989

Inspired by the historical account of [Le Chambon sur-Lignon](#), this story portrays a young Jewish girl's survival in wartime France, along with those who tried to help her. The play was performed by J-Town Playhouse company for Yom HaShoah in Jerusalem in 2015 as part AACI's (Association of Americans and Canadians in Israel) program. Samuel French Inc.

Kray, Charles. *A Thing of Beauty*, 1991

Based on a real character, the story of an Orthodox Jewish woman who becomes an esteemed Catholic teacher and philosopher, and then, at an advanced age, joins the Carmelite Order of Nuns. The play deals with the agony of her decision to convert and the intense search for her by Nazi intelligence. Nineteen nuns are held hostage until she is captured and subsequently sent to Auschwitz. Produced by Broward Library Theater, Fort Lauderdale, 1991.

Kreisler, Georg. *Lola Blau*, 2009

This is a cabaret-style [musical](#) about actress Lola Blau. She makes great progress in her theatrical career in 1938 Austria, only to have to flee the Nazis. She becomes famous on Broadway and then returns to Austria and confronts those who stayed. March 2009, The Club at La Mama, New York. Written in German and translated into English.

Kreitzer, Carson. *Lempicka*, 2018

[Inspired](#) by the Polish-born art deco portraitist Tamara de Lempicka (1898-1980). Tamara and her husband flee the Russian Revolution and leave their world of wealth behind. They build a new life as fascism continues to rise in Europe. Tamara begins to paint as a way of coping. She meets a Parisian prostitute named Rafaela, who causes Tamara to feel torn between loving her husband and giving in to the passion of her new muse. Williamstown Theatre Festival, 2018, La Jolla Playhouse, 2022.

Kron, Lisa. *2.5 Minute Ride*, 1996

The [play](#) is based on author Lisa Kron's relationship with her father, Walter, a German-Jewish Holocaust survivor who escaped Germany by Kindertransport in 1937 at age fifteen. The play recounts anecdotes of Kron family life, including her father's insistence on an annual family outing to an amusement park in Ohio. A trip that Lisa takes to Auschwitz with her ailing father helps her better understand Walter's personal history. Switching from the amusement park to the concentration camp, the play portrays the author's idea that "humor and horror are flip sides of the same coin." The play received an OBIE Award, Drama Desk and Outer Critics Circle nominations, Los Angeles Drama-Logue and GLAAD Media Awards, and was named the best autobiographical show of 1999 by New York Press. La Jolla Playhouse, 1996; Public Theater, New York, 1999; toured extensively to theaters including the American Repertory Theatre, Hartford Stage, the London Barbican and Theater Company Rinkogun in Japan.

Krzyzanowski, Jan and Mary Berg. *A Bouquet of Alpine Violets*, 1986

This stage adaptation in Warsaw of Mary Berg's diary marked the 43rd anniversary of the 1943 Warsaw ghetto uprising. Berg's diary, first published in 1945 and also serialized in newspapers, provided one of the first extended descriptions of the Nazi horror. The diary depicts daily life and death in the Warsaw ghetto through the eyes of a teenage girl. The Berg family's American citizenship saved them from being murdered by the Nazis. Along with other foreign citizens, they were held in Pawiak, the Warsaw prison, before being sent to a camp in France, and then sailing to the U.S. as part of a German prisoner of war exchange. Berg witnessed the horrors of the ghetto and the prison, which she recorded in notebooks that she brought to the United States. Her diary was published as a book in 1945, edited by S. L. Shneiderman, and reissued in 2007, edited by Susan Lee Pentlin.

Larche, Douglas. *Number the Stars*, 1996

This play, adapted from Lois Lowry's novel with the same name, tells the story of a young Danish girl's pursuit to rescue her Jewish friend, as the Nazis take over Denmark. There is also a musical version by Sean Hartley. Dramatic Publishing Co.

Lauro, Shirley. *All Through the Night*, 2009

All Through the Night, inspired by interviews with non-Jewish German women, is set during and after the Third Reich. The story examines the Nazis' impact on these young women's lives, through adulthood, under the regime. Hard choices are made, and they chose to survive or succumb. They are all changed forever by their experience. The New York premiere was presented in 2009 by Red Fern Theatre. Samuel French, Inc.

Lebow, Barbara. *A Shayna Maidel*, 1987

This play by **Barbara Lebow** begins in 1946, when Rose Weiss, a young woman in her twenties, is living in a Manhattan apartment. Rose came to America with her father from Poland when she was four years old. Rose's mother and sisters were supposed to come to America but were stuck in Europe when the war broke out. Rose, who is now "Americanized" and lives with her father, is confronted with the arrival of Luisa, the only one of her sisters who survived the war. Luisa and Rose are very different, and both must learn to adjust to each other. Luisa brings memories of the times before the war. When Rose receives a letter that her mother wrote before the war, a new sense of family is created, with a conviction for a better future from the troubled past. Dramatists Play Service, Inc.

Lehman, Rhea. *Hitler on the Roof*, 2011 (Danish and English)

This is a **black comedy** in which Dr. Joseph Goebbels and filmmaker Leni Riefenstahl are doomed to a perpetual afterlife in which they must confront their pasts. Locked deep inside the present-day *Führerbunker*, the two engage in cunning feats of denial, manipulation, and pure slapstick. Written during an alarming rise of Danish Nationalism in 2011, this play is a timely reminder of the consequences of selling lies as truth and propaganda as art. The play toured Denmark for two years with the company Folketeatret; an English language version of the play, produced by Akvavit Theatre,

toured Europe, 2017; Strawdog Theatre Company, Chicago, June–July 2017.
Production Rights Holder: Rhea Leman.

Leichter, Käthe with Herta Breuer. *Schum Schum*, 1942

This play was written by two Jewish political prisoners, Social Democrat [Käthe Leichter](#) and Communist Herta Breuer, and performed in Ravensbrück women’s concentration camp. The play was lost but was described by Rosa Jochmann, an Austrian Social Democrat political prisoner who survived. See the Introduction above for more details.

Leitner, Isabella. *Fragments of Isabella*, 1989

A dramatic presentation of Isabella Leitner’s autobiography. Leitner, a Hungarian Jew, survived Auschwitz (where her mother and younger sister were killed on arrival in May 1944), a labor camp, and a death march to Bergen-Belsen (where another sister died). After liberation by the Russians, she and two surviving sisters arrived in the United States on the day World War II ended. Produced by Abbey Theatre, Dublin, 1989.

Levi, Shimon. *A Voice Called and I Went*, 1973 (Hebrew)

This play about [Hannah Senesh](#), the Israeli paratrooper, follows her from childhood to her mission and murder in Hungary. The text is composed of segments from diaries, testimonies, and poems. Produced by Iris Theater, Israel, 1973.

Levin, Meyer. *Anne Frank: The Diary of a Young Girl*, aired on CBS, 1952

This is the first known theater adaptation of Anne Frank’s diary. It was originally aired on CBS radio, twice in 1952. The story was then re-adapted by Frances Goodrich and Albert Hackett, amid controversy, and became the well-known play that we know today. Much has been written about Levin and his obsession with Anne Frank.

Levitin, Sonia. *Surviving Mama*, 2012

As Marlena, a Holocaust survivor, becomes increasingly forgetful and eccentric, her daughters are in turmoil. We see the escape, the terrible price Mama pays for a visa, and the emotional aftermath for the entire family once they are reunited in America. Courageous and strong, Mama is a survivor to the end. “Nobody dictates to me!” Produced at Edgemar Theater, Santa Monica, CA. Production rights holder: Sonia Levitin, Sunny Productions, Los Angeles, California.

Liebrecht, Savyon. *Mushkat*, 1998 (Hebrew)

Lydia and Paula are rich Jewish sisters living in Hungary. During the war, they hide in the basement of their estate, together with Lydia’s son, Albert, and a Christian maid named Sonia. Life is extremely difficult in hiding, and they are cold, hungry, and afraid—unfamiliar feelings for these wealthy characters. Truth comes to light, with connections and relationships, including those between Sonia’s family and the rich Jews, and a love story blooms between the young. Staged by Habima, Israel, 1998. Publisher: Or Am. [Read about the play.](#)

Liebrecht, Savyon. *The Banality of Love*, 2007 (Hebrew)

This play deals with the complex love story between Jewish philosopher Hannah Arendt and Martin Heidegger, her professor and a Nazi supporter. The settings are in 1920, when Arendt and Heidegger are young and having an affair, and in 1975, where a young Israeli student is interviewing a much older Arendt for the Hebrew University archive. Originally in Hebrew, the play was also produced by Theater Bonn, Germany.

Liebrecht, Savyon and Ella Milch-Sheriff. *Die Banalität der Liebe*, 2018 (German)

January 2018 was the world première in Regensburg, Germany, of *Die Banalität der Liebe* (*The Banality of Love*), an opera composed by Ella Milch-Sheriff, with a libretto by Savyon Liebrecht. This opera discusses central questions about recent German history: questions about delusion, guilt and the nature of evil, and of love. Specifically, it is the story of the relationship between Jewish philosopher Hannah Arendt and Martin Heidegger, her professor and a Nazi supporter. The publisher is Or Am.

Liebrecht, Savyon. *I'm Speaking to You in Chinese*, 2005 (Hebrew)

Miri is a director and mother of three who returns to her childhood home to ready it for sale. As she organizes things, she returns to her past and family. She deals yet again with her Holocaust survivor parents, as well as a secret romance between her aunt and her father. A mysterious real estate agent helps her get over it, make peace with her past, and find love. Read about the play [here](#). Produced by Bet Lessin, 2005, based on Savyon Liebrecht's book, published in 1992.

Litwak, Jessica. *Promised Land*, 2015

This play by [Jessica Litwak](#) is about the relationship between two women brought together in the forest, as they try to escape from the Nazis. Sonia, a young girl who is an atheist, takes Rivka, the rabbi's wife, from the ghetto to hide in the forest. Commissioned by The National Federation of Jewish Culture.

Loher, Dea. *Olga's Room*, 1992

Translated from German by David Tushingham, this [play](#) is based on the true story of [Olga Benario Prestes](#). A revolutionary communist German Jew, she went to Brazil with Brazilian communist leader Prestes. Pregnant with his baby, she was deported from Brazil to Nazi Germany in 1936 and ultimately murdered in Ravensbrück in 1942.

Louw, Gail. *Blonde Poison*, 2012

This [play](#) is based on the true story of Stella Goldschlag, who was given the nickname Blonde Poison by the Gestapo, because she betrayed up to 3,000 fellow Jews in Berlin during World War II. Oberon Books.

Lucas, Anne Marilyn. *From Silence*, 2016

Rigid but loving grandmother Esther Gold has preserved her mental balance by keeping her Holocaust experiences secret. Her safe world is upended when her synagogue is placed on lockdown in response to a terrorist threat, with her granddaughter inside. During the endless waiting, Esther begins thinking about her decision to remain silent

about the Holocaust and its effect on her family. She re-experiences her years in Ravensbrück women's concentration camp and relives the times her daughter and granddaughter begged her to speak about her experiences. She is ultimately shaken of her fear of sharing her past, realizing it is her duty to speak out. However, it may be too late for her granddaughter to hear her story. Presented by Theater for the New City, New York City, November 2016. Inspired by the book *Say the Name: A Survivor's Tale in Prose and Poetry* by Judith Sherman (2005, University of New Mexico Press). Anne Marilyn Lucas, production rights holder.

Maisel, Jennifer. *Eight Nights*

Eight Hanukkah celebrations over eight decades, from 1949 to 2016. At age 19, a Holocaust survivor named Rebecca arrives in the United States and observes Hanukkah. Every year, she celebrates in the same apartment: sometimes with her father and other times, with her husband, friends, and generations of women after her, yet Rebecca still struggles to escape the past. See

<https://www.jennifermaisel.com/eight-nights>.

Mann, Emily. *Annulla, an Autobiography*, 2006

The one-woman **play** focuses on the exchange between Annulla, a Holocaust survivor, and Emily, a character based on the author, who comes to record Annulla's oral history of her experiences in the Holocaust. Production of West End Artists Company, Theatre at St. Luke's, New York City, 2006. Theatre Communications Group.

Mardirosian, Gail Humphries. *Traces in the Wind*, 2017

Traces in the Wind centers on a Dutch, French, and Czech woman who survived the Holocaust: Rosalina Glaser, Charlotte Delbo, and Eva Kavanova. These women were betrayed, humiliated, incarcerated, and experienced psychological and physical abuse, and yet survived. Through the staged reading, Mardirosian hopes to bring their voices to life to generate reflection, connections to contemporary situations, and ultimately a call for action in current situations that challenge social justice and precipitate violence against women. Presented at the Embassy of the Czech Republic, Washington, D.C., January 2017, for International Holocaust Remembrance Day.

Martineau, Ariana. *Tatyana Markus: Hero of Ukraine*, 2018

This play was an honors senior project at Grand Valley State University, MI. Tatyana Markus was nineteen years old when the Nazis invaded Ukraine and took control of Kiev (Kyiv). She joined the Underground Communist Resistance with her father and boyfriend, and she was responsible for the death of dozens of Nazis. She was captured by the Nazis shortly before her twenty-first birthday and tortured for five months until her death. Production Rights Holder: Ariana Martineau.

Maw, Nicholas. *Sophie's Choice*, 2002

Based on the novel by William Styron, this opera tells the story of Sophie, a beautiful Polish immigrant living in the United States. In Auschwitz she was forced to choose which of her two children would be allowed to survive, and she has been haunted ever

since. She now has to decide between two lovers: Stingo, who wants a family with her or Nathan, her schizophrenic boyfriend. She ultimately ends her life. Produced by Royal Opera House, Covent Garden, London.

McCasland, Steven Carl. *Der Kanarienvogel (The Canary)*, 2015

Soprano Anna Kirkland starred as legendary soprano Elisabeth Schwarzkopf, long believed to have been a Nazi sympathizer. The play with music explores her affair with Reich Minister Joseph Goebbels and her connections with the inner sanctums of The Third Reich. Performed off-Broadway in May 2015, Beautiful Soup Theater. [See more information and visuals.](#)

Mednick, Murray. *Mrs. Feuerstein*, 2001

This [play](#) takes place in the 1960s when Mrs. Feuerstein, a creative writing teacher, tries to confront her painful past by writing a play about her unusual relationship with a German couple. The play views Mrs. Feuerstein as she becomes obsessed with the idea of revenge and is on the verge of a psychotic breakdown. Premiered at 2100 Square Feet Theatre, Los Angeles.

Megged, Aharon. *Hannah Senesh*, 1958 (Hebrew), 1986 (English)

This play by famous Israeli writer [Aharon Megged](#) is about the last days of [Hannah Senesh](#), after she was captured and jailed in Budapest, before she was executed at the age of 23, in November 1944. Hannah Senesh (Szenes) is a well-known heroine during World War II, one of three women in British Mandate pre-Israel who volunteered to parachute into Europe in an attempt to save fellow Jews from the Nazis. Habima Theatre, Israel, 1958; Jewish Board of Education Inc., (revised) 1986. For a political analysis of how the play was part of Israeli's collective memory, see *Perfect Heroes* by Judy Baumel-Schwartz (2010. University of Wisconsin Press), pp. 141–45.

Meinstein, Mecha. *Remembering*, 2019

This production of vignettes is from the biography of Leah Cik Roth, a survivor of four concentration camps who lost 106 members of her family. Six primary actors represent Leah from age 5 to 94. Based on Meinstein's book, *My Eyes Looking Back at Me: Insight Into a Survivor's Soul*, the dramatization was presented at Mary Ann Wolfe Theater, Florida International University, on November 4, 2019.

Meisel, Suzanne Tanner. *Beyond Me: A Song Cycle in the Key of Survival*, 2011

This multimedia musical is performed by Tanner. It is the story of [Rachel Goldman Miller's](#) triumph of spirit after enduring the loss of her family to the Holocaust and her son to AIDS. The production is the product of a ten-year artistic effort to document a survivor's life through song, personal testimony, documentary footage, and contemporary art. The musical was performed in St. Louis, MO, and at the United Solo Festival, Theatre Row Studio, New York City, September 20, 2014.

Meishar, Stav. *The Escape Act: A Holocaust Memoir*, 2019

This [one-woman show](#) by the playwright is based on the extraordinary life of Irene Danner, a Jewish acrobat who witnessed the rise of the Nazi party as a teenager and survived the Holocaust hiding and performing in a German circus. In this dynamic physical storytelling, using puppetry, acrobatics, and rare archival footage, the playwright, a grandchild of Holocaust survivors, charts Irene's life from youth to epic escape, and the budding of a new circus family. As she travels through Irene's life it triggers memories of her own family history and struggles with multigenerational trauma. See www.stavmeishar.com.

Metzger, Joshua. *Photo Opportunity*, 2013

The play was inspired by Madeleine Albright's announced discovery of her Jewish grandparents murdered during the Holocaust. A presidential candidate and an elderly Jewish woman realize they have a shared secret that haunts her and threatens the candidate's desired future. There was a staged reading at the Museum of Tolerance, Los Angeles, 2013.

Meyers, David. *We Will Not Be Silent*, 2015

The play portrays the true story of Sophie Scholl, a German college student who was a leader of the White Rose, a student group in Munich that carried out a major act of civil disobedience during World War II. This is an examination of the role ordinary Germans played in the rise of Hitler, and also the moral strength and clarity that led a group of German university students to risk their lives for a righteous but hopeless cause. The play has had several [readings](#), with excerpts performed as part of the April 26, 2017, event to launch the fourth edition of the resource handbook.

Miller, Arthur. *Playing for Time*, 1985

This play by leading American playwright [Arthur Miller](#) is set in a concentration camp and based on [Fania Fenelon's](#) experiences in a camp's orchestra. The play (also a [film](#)) describes the inhuman treatment of inmates in the camp, along with the difficulty that the orchestra endured, as they had to perform for hours as prisoners were being led to their deaths. Dramatic Publishing Co.

Miller, Arthur. *Broken Glass*, 1994

[Written](#) as a psychological and medical mystery, the play is about Sylvia Gellburg, who is suddenly paralyzed and can no longer walk. She doesn't know why. The single clue is Sylvia's obsession with news from Nazi Germany. Despite living in Brooklyn, New York, Sylvia is terrified by the violence in Europe—or is the violence closer to home?

Miller, Clint. *Our Diamond*, 2007

Five women imprisoned in Auschwitz escape their fears and revive their spirits by pretending to act out a play in front of an imaginary audience. With the help of a smuggled diamond, they achieve a powerful and stunning emotional victory over their Nazi captors and prove to their imaginary audience that they can triumph over deep tragedy. Premiered on March 12, 2007, Abingdon, VA.

Miller, Naomi. *You Are the Future*

Naomi Miller a professional singer, actress, educator, and daughter of Holocaust survivors, produced and performs this musical multi-media program. Its purpose is not only to commemorate the Holocaust but also to challenge the next generations to fight against racism, bullying, and oppression. She portrays grandmother Katrina, who saved 25 Jewish children from the Nazis by hiding them on her farm outside of Paris. Throughout the program, she also portrays various other characters and sings songs dedicated to them, including her parents, a child survivor of Terezín, Otto Frank, and Abraham Sutzkever. A PowerPoint enhances each song and story. A Study Guide is available to educators.

Miloro-Hansen, Angela. *The Star on My Heart*, 2016

Based on survivor Inge Auerbacher's story, the play follows Inge's life in back-and-forth vignettes. At age seven, Inge, along with her family, is taken from home in Germany and sent to the Terezín concentration camp. After liberation in 1945, Inge falls ill with tuberculosis. She spends two years on complete bedrest in a New York City hospital. Once released, Inge attempts to fit in at her new high school and discovers she loves science. She graduates after two years of schooling and goes on to become a successful chemist and author. Produced by Geauga Lyric Theater Guild, Chardon, Ohio; Manhattan Repertory Theatre, NYC Times Square, April 2016. Based on *I Am a Star* and *Beyond the Yellow Star to America* by Inge Auerbacher, as well as interviews with her. All rights are held by Angela Miloro-Hansen.

Mitchell, Shelley. *Talking with Angels*, 2001

This **play** is about the true story of Gitta Mallasz's heroic attempt to save her three Jewish friends, along with more than 100 women and children, from deportation during World War II. Gitta protected the women and children by sheltering them in a "war factory" that she managed.

Mittelpunkt, Hillel. *Anda*, 2008 (Hebrew)

The play's background is the 1961 Eichmann trial in Jerusalem. The lead female character, Anda Friend, was born in Budapest, deported to Auschwitz, and survived medical experiments on women in the infamous Block 10. She described in her diary the terrible experiments she and other Jewish women suffered. She is supposed to be a witness at the trial but is not chosen for political reasons. Anda belongs to the opposition revisionist party, her father was anti-Zionist, and she participated in meetings against the reparations agreement between Israel and Germany. The plot revolves around discussions between attorneys, with a touch of personal and romantic relationships. Directed by Mittelpunkt and performed September 2008 at the Bet Lessin Theatre, Tel Aviv, the play won three prestigious Israeli Theatre Awards.

Nadler, Mark. *I'm a Stranger Here Myself*, 2013

In *I'm a Stranger Here Myself: Musik from the Weimar and Beyond*, **Mark Nadler** combines cabaret with a thoughtful exposé of Nazi totalitarianism. As becomes clear at the end of this performance that begins with the music (especially Kurt Weill)

and culture linked to the Weimar Republic, this one-man show is about his mother's experience during the Holocaust. What had seemed to be an often comic cabaret review turns out to be a moving personal Holocaust story.

Nowak, Alina. *Auschwitz Oratorio*, 1970 (Polish)

This Polish play depicts the horrors of the Auschwitz maternity barrack by using a female chorus speaking in verse, with a prisoner who serves as a midwife. The midwife recounts the details of infants drowned, bodies fed to rats, infants with Aryan features being taken for adoption, and newborns starved to death when their malnourished mothers cannot breast-feed them. Unpublished English translation by A.M Furdyna.

Obolensky, Kira. *Hiding in the Open*, 2011

Hiding in the Open is a theatrical adaptation of Sabina Zimering's memoir with the same name. The play is the true story of two Jewish sisters who obtain false Catholic identities in Poland during World War II. The sisters work in a Nazi hotel and live in constant fear that their true identities will be discovered. Published by Playscripts, Inc.

Olmert, Aliza. *Piano Fantasy*, 1994 (Hebrew)

Sixty-year-old Anna returns to the village in which she grew up in Poland. The village has financial problems that it hopes to solve through Jewish tourism. The villagers fight over accommodating Anna. Anna is there to find her piano, the one she was playing with her mother when the Nazis came and took her. She wants her grandson to have the piano. She stays with an old couple and soon begins to suspect their house was her own childhood house. Helena, her hostess, fears Anna will take not only the piano but also the house itself. The farmer confronts his wife after she kicks Anna out, and finds out the truth: Helena's parents worked for the Jews, and her mother told the Germans about Anna's family. When Helena's father saw the Jewish family on the train, he took the house. Anna shows them papers that prove the house is hers, but says she'll only take the piano. Helena refuses, being influenced by the village's hatred of Jews. Anna tells her there is gold under the floor, and Helena and her husband tear down the house. Production: Cameri Theater, Israel, 1994.

Ostoyich, Kevin. *The Singer of Shanghai*

This play narrates the story of Ida Abraham as she got her family out of Germany to Shanghai after Kristallnacht. The play was written with Ostoyich's students at Valparaiso University, and was performed by high school students in Edinburgh, Scotland. The play is based on interviews the playwright conducted with Holocaust survivors and members of the stateless Russian and Sephardi communities in Shanghai. See [The Singer of Shanghai, Broughton High School - YouTube](#).

Ozick, Cynthia. *The Shawl* (also called *Blue Light*), 1990

The New Yorker published [Cynthia Ozick's](#) short story, *The Shawl*, in 1980, and in 1983 the same magazine published her sequel called *Rosa*, a novella. Both stories were incorporated and published as a book in 1995. Meanwhile, Ozick decided in 1990 to dramatize *The Shawl* and *Rosa* for the stage. In 1992, the play, which portrays the

harrowing memories of a female Holocaust survivor, had two staged readings in New York at Playwrights Horizons. This was followed by a production, directed by Sidney Lumet, at Sag Harbor's Bay Street Theatre. After revisions, in 1996 *The Shawl* was produced off-Broadway, at Playhouse 91 of the American Jewish Repertory Theatre. In 1995, actress Claire Bloom presented a dramatic reading of *The Shawl* on *Jewish Short Stories from Eastern Europe and Beyond*, a National Public Radio series.

Page, Alex. *The Canceled Sky*

Based on an earlier radio play, this is a dramatization of the dreams and fears of Jewish female prisoners from Czechoslovakia, who are being transported to a Nazi concentration camp. In *From Valley Playwrights Theatre*, v2, Playwrights Press, 1989.

Pascal, Julia. *Theresa*, 1990

The play, the first of **Julia Pascal's** Holocaust trilogy, is based on secret research about the occupation of the Channel Islands by the Nazis, as well as the true story of Theresa Steiner. She was one of three Jewish women deported from Guernsey and gassed in Auschwitz. *Theresa* reveals the collaboration of the government, police, and ordinary islanders with the Nazis between 1940 and 1944. The play is a fictionalized retelling of Theresa's story, incorporating theater, music, and dance. March 1990, Gulbenkian Studio Theatre, Newcastle, UK; November 5, 1995, New End Theatre, Hampstead, UK, as part of *The Holocaust Trilogy* by Julia Pascal. Published by Oberon books.

Pascal, Julia. *A Dead Woman on Holiday*, 1992

A Dead Woman on Holiday, the second of **Pascal's** trilogy, takes place during the Nuremberg Trials after World War II. Sophie Goldenberg, a French Jew, is working as a translator during the hearings when she and a Catholic American soldier meet and fall in love. However, she has an English husband, and he, an American wife and child. In addition to the war crimes theme, the play addresses issues such as adultery, guilt, and survival. Published by Oberon Books. Premiered 1994 Holborn Centre for Performing Arts.

Pascal, Julia. *The Dybbuk*, 1992

This is the third play in **Pascal's** Holocaust trilogy. Using the concept of S. Ansky's 1914 Yiddish play about a dislocated soul that inhabits a living person, English playwright and director Pascal has framed it in the context of the Holocaust. The soul is that of a person who has died too early, and the play opens with a monologue by Judith, a contemporary British Jew describing a trip to Germany. Unable to shake her thoughts of the generations lost to the Nazis, Judith is haunted by the faces she sees in dreams, her own dybbuks. The scene changes to a wartime ghetto, and Judith becomes one of five Jews living in too-close quarters on little more than fear and memories. *The Dybbuk* premiered in London at the New End Theatre in July 1992, then the Lillian Baylis Theatre. Since 1992 it has played in Munich at the Festival of Jewish Theatre, at Maubeuge's International Theatre Festival, in Poland (British Council tour), Sweden, Belgium, and a major British regional tour. *The Dybbuk* is published by

Oberon Books in “The Holocaust Trilogy,” three plays by Pascal. *The Dybbuk* had its US premiere at Theater for the New City in New York City in August 2010.

Pascal, Julia. *The Yiddish Queen Lear*, 1999

Russian-born New Yorker Esther Laranovska gives her Yiddish theater business to her daughters. Two of them cast her out onto the streets. She starts a new Yiddish Theatre of the Streets, which fails. In despair, she goes to France, but she is caught by the Nazis on the Swiss-French border. The play premiered at Southwark Playhouse in 1999.

Pascal, Julia. *12-37*, 2022

The play *12-37* includes the role of Rina Goldenberg, a Yiddish theater actor who is deported from the Vilna ghetto and is the survivor of sexual slavery in concentration camps. She is the love interest of one of two brothers who faced antisemitism and left for pre-Israel Palestine during the British Mandate. The play was performed at the Finborough Theatre, London, in November-December 2022. See a [review](#). See www.juliapascal.org.

Pascal, Julia. *As Happy As God in France*, 2023

With text researched in France, Germany, and the United States, this play explores the incarceration of Charlotte Salomon, Hannah Arendt, and Eva Daube in Gurs in 1940 and references Salomon's murder in Auschwitz. In May 1940, the French government arrested thousands of German Jews who had fled Hitler for the presumed safety of France. Among them were 8,000 women named Les Indésirables (The Undesirables). The play had its first staged reading at Burgh House, London, on January 26, 2023, as part of Holocaust Memorial Day events. www.juliapascal.org.

Pascual, Itziar and Amaranta Osorio. *Moje holka, moje holka (My Girl, My Girl)* (Spanish), 2016

This is a play about the Holocaust, the strength of Jewish women, their light and their hope. The piece is dedicated to The Magdalena Project, an organization founded in Wales in 1986, which serves as a cross-cultural network, providing a platform for women's performance work. Awarded the Jesús Domínguez writing prize in Spain, November 2016. [Read more information](#).

Pelham, Aviva. *Santa's Story*, 2012

This one-woman [show](#) is the true story of Santa Pelham, who escaped war-torn Europe by agreeing to marry a man from Rhodesia whom she had never met and to whom she had only written a few times through a friend's introduction. Santa's daughter, opera singer Aviva Pelham, brings to life the story of Santa's journey from Germany to Spain, France, and finally Africa. Produced by The Fugard Studio Theatre, Cape Town, South Africa, 2012.

Perry, Ruth. *The Great Hope*

In the Austrian capital, following the *Anschluss*, a young non-Jewish female with distant Jewish relatives decides that she will wear the yellow Star of David that her Jewish friends are required to wear by Nazi law. Publisher: Dramatic Publishing Company.

Perry, Ruth. *Herod's Children*, 1974

This play is about a group of children in Vienna who have the wrong kind of grandparents. They try to escape to freedom, adjust to brutal regulations, or console each other. They are wary of accepting Ellen, the central character, because her status is “undetermined.” She had only one, or possibly two, Jewish grandparents, but she is Jewish by choice. Ellen brings her crayon-drawn visa to the American Consul to sign. “I can’t let my mother go to America alone,” she explains. Ellen is so sensitive, loyal, and courageous that she is dominant in the group. “It’s all a matter of who your grandparents are,” they explain to her. They long for the privileges of other children and are terrified by the war and the necessity of wearing a yellow star. Ellen, however, is determined to wear it. She believes and convinces them that the yellow star with the word *Jude* in the center is the talisman that will lead to New York, where love and peace abide. Based on the novel by Ilsa Aichinger, 1974; publisher and production rights holder, Dramatic Publishing.

Piatka, Naava. *Better Don't Talk!* 1998

This musical memoir is written about the playwright’s mother, Chayela Rosenthal, a star of the Yiddish stage in the Vilna ghetto Theater during World War II.

Pilcer, Sonia. *The Holocaust Kid*, 2007

Adapted from Sonia Pilcer’s book of the same name, *The Holocaust Kid* is a collection of linked autobiographical stories that portrays the life of a “2G”—second generation, the child of a Holocaust survivor. It captures what it means to be born in the shadows of death, and to live and love without forgetting. (Pilcer coined the term 2G in her book, *7 Days*.) Pilcer was born in a displaced persons camp in Germany to Polish Jewish Holocaust survivors. Her father was in Auschwitz and her mother, in a forced labor camp. Produced by Shakespeare & Company, Lenox, MA; Ensemble Studio Theater, New York, NY.

Pinter, Harold. *Ashes to Ashes*, 1996

This play spotlights Devlin in his act of repeatedly questioning Rebecca about her abusive ex-lover. Rebecca combines her personal experience with intimate partner violence with history, and eventually loses herself in the life of a woman who forcibly gave up her infant child before deportation to a concentration camp.

Pohl, Lucie. *Hi Hitler*, 2014

This one-woman *play* performed by Pohl is a comedy that ran in New York and then at the Edinburgh Fringe Festival. Pohl, who is Berthold Brecht’s great niece, chronicles her

experiences immigrating to the United States as a child from Germany, as well as her life-long obsession with Hitler.

Posmysz, Zofia. *The Passenger in Cabin 45*, 1959 (Polish), 2010 (English)

This was originally a radio play in Polish, written by and based on the experiences of [Zofia Posmysz](#), a Polish Catholic survivor of Auschwitz and a satellite of Ravensbrück. She turned the play into a novel in Poland in 1962, and it then had television and film versions. The story then became an opera entitled *The Passenger*, now in English translation, by composer Mieczyslaw Weinberg and librettist Alexander Medvedev. The staged premiere was in Austria in 2010. This opera was performed by the Houston Grand Opera in July 2014 in New York City as part of the Lincoln Center Festival. The principal character is a Nazi guard, whom a former concentration camp prisoner believes she sees while traveling on a ship to Brazil.

Prorok, Leszek. *Freja: The Cold Goddess of Love*, 1977 (Polish)

Dr. Hassbach, a German physician, interviews Agnes Sielska, a survivor of Nazi atrocities. The doctor's intention is to protect Germany from unsubstantiated war crimes claims. Agnes recounts her experiences at the Ravensbrück concentration camp and then at the Freja villa, where women with Aryan features were used to breed perfect Aryan children. The horrified doctor wants to offer an apology for Germany. However, Agnes argues that she hopes her recounting of her experiences will prevent future atrocities. Unpublished English translation by Marcus Wheeler.

Rashke, Richard. *Dear Esther*, 1997

[Dear Esther](#) is a play that tells the story of how Esther Turner Raab, along with 300 other Jews, escaped from Sobibor, a Nazi death camp in Poland, in 1943. Esther's story is recounted in Richard Rashke's book, *Escape from Sobibor*. After the book and a subsequent movie came out, Raab received many invitations to speak in public schools, as well as letters from people who heard her story. Those letters expressing love, concern, and also outrage at Esther's sojourn, inspired *Dear Esther*. KK Books, Washington DC.

Raspanti, Celeste. *No Fading Star*, 1979

This [play](#), based on historical evidence, takes place in a monastery in 1943 Germany, where an active underground dedicated to hiding and transporting Jewish children operates. The story focuses on the arrival of two children named David and Miriam. David insists on going back to the ghetto to perform his bar mitzvah. Mother Franziska, putting herself in danger from another nun that is a Nazi sympathizer, plans a bar mitzvah for David and gets the children to safety. Dramatic Publishing Co.

Raspanti, Celeste. *I Never Saw Another Butterfly*, 1980

By the end of World War II, only about a hundred Jewish children were liberated from the Terezín Ghetto, after more than 15,000 children either passed through or died there. This [story](#) centers on Raja, one of the survivors, and her family and friends during her

time in Terezín. Butterflies are a symbol of defiance and beauty in the world. Her story comes to show hope within the anguish. Dramatic Publishing Co.

Raspanti, Celeste. *The Terezín Promise*, 2004

This subsequent [play](#) centers on Raja, the same character from *I Never Saw Another Butterfly*, Raspanti's earlier play about Terezín. After the liberation of the camp, the Nazis begin to retreat, while trying to destroy evidence of their crimes. Raja tries to keep her promise to her teacher, to not leave the camp without the drawings and poems created within it. Raja convinces some other survivors to look for the buried bundles and hidden suitcases with the art. When faced with an opportunity for vengeance, Raja teaches one of her companions the importance of leaving revenge and anger in the past. In the end they find the art that they were looking for and walk toward their new freedom. Dramatic Publishing Co.

Ravel, Aviva. *Vengeance*, 1988

This play dramatizes the confrontation of Anna, a 40 year-old Holocaust survivor, and Stephania, a former Polish opera singer who gave Anna's family away to the Nazis.

Rissetto, Diana. *Warmth*, 2013

Well-meaning Gemma has a happy life as a Catholic kindergarten schoolteacher, but her heart of gold sometimes gets her into trouble. For example, she finds herself volunteering with a foundation that helps and makes scarves for rescuers of Jews during the Holocaust. Wanting to do more, she arranges for Magdelone, an 88-year-old Polish woman, to stay with her for two weeks. As Gemma grows close to Magdelone and her long-lost Jewish-American grandson, Victor, she becomes obsessed with the atrocities of the past and struggles with an odd form of Christian guilt, intent on healing all the world's problems. New Jersey Playwright Contest, staged reading as a finalist, Grange Playhouse, Howell, NJ community run. See [article](#) about New York debut.

Ritchie, Rebecca and Violet Fabian. *The Phoenix Cantata*, 2008

This is the true story of Violet Fabian, a Holocaust survivor, who after the war had to choose between two men, as she moved on from being liberated from Bergen-Belsen. She had a choice of marrying either a Catholic medical student who was helping to fight typhus in the liberated camps, or a fellow survivor from her native town who wanted to resume their life from before. Commissioned by the Holocaust Resource Center of Buffalo.

Rittner, Hannah. *Love and Exile*, 2014

Love and Exile, a play with music, tells the story of Poldi, a Holocaust survivor and recent immigrant to Chicago. Poldi lives between two worlds: the living and the dead. As she grows more attached to the ghost of her daughter Ella (dead during the Holocaust), the needs of her young son Max intensify. She suffers the demands of too many loves—Ella, Max, an adoring tailor named Yoseph, and the forbidden love for the married and pious Rabbi Shlomo. This story chronicles her journey between the strains of life and the escape from death's ghosts. The piece uses poetic language, song,

and impressionist images to showcase the power of spiritual fractures and how they influence Poldi's relationship to time itself. The play was workshopped in 2014 with the NYU Musical Theater Department, and The Bechdel Group.

Roman, Annette. *Hitler's Li'l Abomination*, 2012

A semiautobiographical solo play by the playwright explores her unusual childhood—her father was a Hungarian Holocaust survivor and her mother was a former member of *Bund Deutsche Model* (Hitler Youth for girls). The play explores the idiosyncrasies of her upbringing. Her father would recount bedtime stories about the Holocaust, while she remembers seeing her aunt use a swastika-adorned kitchen knife. Format: Solo show, originally produced at the 2012 Edinburgh Fringe Festival.

Ruffini, Gene. *The Choice*, 1980

This play is about a female Nazi hunter who finds a former officer who now lives his life in hiding as a Catholic priest, helping to save street kids in New York City. Knowing that this man has ordered the deaths of more than 2,000 Jews during World War II, the Nazi hunter demands that he be returned to Poland to stand trial. The priest agrees, but he asks to first explain himself to her and the children he works with. Center for Studies on the Holocaust, Anti-Defamation League of B'nai B'rith.

Sack, Leeny. *The Survivor and the Translator*, 1981

This solo [theater piece](#) discusses what it is like not having gone through the Holocaust herself, but being a daughter of a survivor. (In *The Theater of the Holocaust*, ed. Robert Skloot, University of Wisconsin Press, 1999.)

Sadeh, Yitzhak (Landberg). *Hannah's Road* (Hebrew)

This play retells the story of the heroism of [Hannah Senesh](#) (Szenes), who immigrated to pre-Israel Palestine from Hungary, and then was parachuted into Nazi Europe by the British to help rescue downed Allied airmen and try to save Hungarian Jews. Before she could carry out her plans, she was captured and executed by the Nazis.

Samuels, Diane. *Kindertransport*. 1993

This story focuses on the life and choices of Eva Schlesinger/Evelyn Miller, a nine-year-old girl separated from her German-Jewish parents and brought to Manchester on the Kindertransport. The play goes through Eva's transformation from trying to deny her roots, up until Eva's own daughter discovers some letters that give clues to Eva's past. While this play is fiction, it is based on many true accounts of children who were on the Kindertransport. The character's daughter, Faith, goes beyond her mother's rejection of her past and tries to restore the family's connection with the Holocaust. The play was first performed in London at the Cockpit Theatre in 1993, and then in various locales. It was presented in Jerusalem in spring 2014 by J-Town Playhouse Theater Project. An [educational packet](#) is available as a PDF. The play was published as a book by Nick Hern Books, London, 2010.

Sandager, Susie. *Time with Corrie ten Boom*

Susie Sandager created and performs in a one-woman show about Dutch Christian rescuer [Corrie ten Boom](#). Along with her sister, ten Boom was a prisoner in Ravensbrück women's concentration camp. Corrie survived and wrote *The Hiding Place* about her experience. This one-woman show (which varies according to the audience) brings to life the ten Boom family's rescue of Jews during the Holocaust. Sandager and her husband founded Yad B'Yad to develop and nurture relationships between Christians and Jews, and the play is an activity of their organization. She performed her play for an educators' conference at Yad Vashem in July 2014. See more information [here](#).

Satie, Stephanie. *Silent Witnesses, 2013*

[Silent Witnesses](#) is a one-woman play performed by the author. Based on interviews and conversations with child survivors of the Holocaust, the play is about a group of women who meet with their therapist to discuss their common experiences of being child survivors. A March 31, 2016, performance was co-sponsored by Remember the Women Institute and Child Development Research at The 13th Street Theater, New York City. Audience members were mesmerized by Satie's outstanding performance, based on her interviews and conversations with child survivors of the Holocaust. She portrays four such survivors, including survivor and psychotherapist Dana Schwartz of Los Angeles. Using accents and body language, Satie convinces the audience she is four different women, all telling their moving and harrowing stories of survival as children. The 85-minute play is directed by Anita Khanzadian.

Schaffer, Melissa. *Windows, 2012*

This play with music, based on the real story of a Holocaust survivor, won a local [competition](#) in New Jersey. The playwright also performed, portraying the survivor's mother. Along with her husband, the mother pushed her daughter out of the window of a cattle car transporting Jews to the Majdanek death camp.

Schechter, David. *Hannah Senesh (a play with music and song), 1984*

This play was produced in English in 2019 by National Yiddish Theatre Folksbiene, at Museum of Jewish Heritage, New York City. The one-woman show about the life of a young Jewish woman from Budapest who died a war hero fighting Nazis as a British paratrooper traces Senesh from the age of 13 to her tragic martyrdom 10 years later. www.timesofisrael.com/spy-poet-hannah-senesh-brought-back-to-life-in-one-woman-show-in-new-york/

Schüddekopf, Sandra and Anita Zieher. *Women at work—Käthe Leichter and Marie Jahoda*

This two-woman play, which includes quotations from the historical protagonists, has been performed in German and English. In April 2019 the play was on tour in the United States, with a performance at the Austrian Cultural Forum in New York City. Käthe Leichter (1895–1942) became known as the first director of the women's department in the Vienna Chamber of Labor. In 1938 she was arrested by the Gestapo, then imprisoned in Ravensbrück concentration camp, and murdered in 1942. Marie Jahoda

(1907–2001) achieved worldwide recognition mainly as the author of the study, “The Unemployed of Marienthal.” She was imprisoned by the Austrian Fascists in 1937, but after some foreign appeals she was released on the condition that she leave the country immediately. She continued her work in Great Britain and the United States. These two pioneering Jewish academics were arrested for their political activities as Social Democrats, but Jewish political prisoners were treated more harshly than non-Jews. **Portraittheater** is an Austrian theater company that focuses on extraordinary historical personalities, especially women, and brings their life and work to the stage. Anita Zieher plays Käthe Leichter and Brigitta Waschnig plays Marie Jahoda.

Semel, Nava and Ella Milch-Sheriff. *And the Rat Laughed*, 2005

Based on **Nava Semel's** book of the same name, published three years earlier in Hebrew, the opera ***And the Rat Laughed*** was first performed as a co-production of the Israel Chamber Orchestra and the Cameri Theatre in Tel Aviv in April 2005. (The book has since been published in English.) Some of the Hebrew performances had English super titles. The opera spans from the present to the Holocaust to the future in a creative and innovative way, telling the story of a hidden child in Poland who was sexually abused. The highlight of the opera is a Mass scene, in which the girl's savior, Father Stanislaw, rebels against his Lord who had abandoned His children. In an attempt to restore the girl's hope and her faith, the priest discovers he has lost his own.

Semel, Nava. *Lost Relatives*, Israel Television, IBA-Channel 1, April 2013 (Hebrew)

This television drama, in Hebrew, is set in Israel in 1949. The young state is facing the enormous task of absorbing more than one million new immigrants in a very short time, most of them Holocaust survivors who had lost everything. The drama takes place during the Jewish High Holidays and features a 60-year-old woman and her son, both of whom survived the Transnistria ghetto. The son's wife becomes pregnant, shattering his dream of becoming a professional Jazz musician in Israel. The family's fate is entwined with that of their neighbors, two Auschwitz survivors from the Island of Rhodes. Together they gather around the radio to listen to the daily broadcast of a relative-seeking program called *Lost Relatives*. The woman is desperately seeking her husband, who immigrated thirty years ago to America and vanished without a trace. On the eve of Yom Kippur, the husband sends a dramatic message on the radio, and the son is convinced by his mother to pick up his estranged father, now a lonely blind man.

Shaham, Nathan. *New Account*, 1953 (Hebrew)

A woman and a teenage girl are the main female characters in this 1953 play by a prominent Israeli writer and playwright, winner of the **Israel Prize** in 2012. The play deals with Holocaust survivors' adaptation in Israel. Helena is the wife and Lisa is the daughter of Dr. Arthur Auerbach, engineer and director at a Dead Sea mineral resource company. Lisa survived the Holocaust hidden in a monastery, while her father was in Auschwitz. She lives with her father in Sodom but her mother refuses to live far away from the city and accuses her husband, suspected of being a *Kapo*, of wanting to hide in a deserted place. However, Helena also seems to be hiding her wartime past. Each of these Holocaust survivors is burdened by a difficult history. The play was performed at the Cameri Theatre, Tel Aviv, in 1954. The manuscript is in Shaham's archive, Kipp

Research Center of Hebrew Culture and Literature, Tel Aviv University, and the text was published by Or-Am in 1989.

Shaham, Nathan. *No Packages*, 1964 (Hebrew)

This play, which was never performed, was inspired by a real controversy that took place in Slovakia between parachutist **Haviva Reick** (who arrived in 1944 from pre-state Israel and fell in the line of duty) and a group of young Jewish members of the local resistance. The group, as well as Haviva, belonged to the Zionist movement Hashomer Hatzair. Shaham knew Haviva Reick in the Palmach underground elite force in British Mandatory Palestine. Yudka, the play's main character, represents Haviva Reick. The group members are preparing to retreat in the mountains and to fight. The background was deciding whether to take just young people or also to try to rescue older members of the community, Haviva/Yudka's belief. *No Packages* was planned to be performed at the 25th jubilee of Kibbutz HaOgen whose members were born in Slovakia. The manuscript is in Shaham's archive at the Kipp Research Center of Hebrew Culture and Literature in Tel Aviv University.

Shamir, Moshe. *He Walked Through the Fields*, 1948 (Hebrew)

Although the title refers to a man, the play is equally about Mika, a young female Holocaust survivor. The play has great historic value because it was the first one performed in the newly established State of Israel, at the Cameri Theatre in 1948, in the midst of the War of Independence. It is based on **Shamir's** book of the same name, published a year earlier, which has been included in the curriculum for matriculation exams in Israel. The absorption of Holocaust survivors is one of the main themes of the play. Echoing real-life situations at the time, problems arise when a Sabra (native Israeli) falls in love with a newly arrived female Holocaust survivor. After its first performance, it became a successful movie (1967), won many prizes, and made comebacks at Cameri (1956), Haifa Municipal Theatre (1966), Beer Sheva Theatre (1997), Beit Zvi School of acting and theater arts (2008) and Ruth Kanner Theatre (2013). Shamir, a kibbutz member and fighter of the Palmach (the elite underground force in mandatory Palestine), was awarded the Israel Prize in 1988 and died in 2004.

Shean, Nava. *Requiem in Terezín*, 1981 (Hebrew)

This is an optimistic piece about the power of music, art, and non-violent resistance. A female narrator recounts how young conductor Rafael Schächter decides to perform Verdi's *Requiem* in the Terezín concentration camp. The narrator, a survivor of the camp, also tells of her own experiences, how she met the conductor, and the fight against inhuman conditions. First performed in Haifa Theater, Israel, 1981.

Sher, Emil. *Hana's Suitcase on Stage*, 2006

This **play** tells of the true story of a Japanese Holocaust educator's search around the world to find information about the owner of a suitcase that was found at Auschwitz. She manages to track down the owner's long-lost brother and find out the history of both the love and tragedy that occurred. Based on a book and radio documentary by Karen Levine, Second Story Press. Original production by Lorraine Kimsa Theatre for Young

People, Toronto, Canada, March 2006; United States premiere at Metro Theater Company, St. Louis, MO, January 2007.

Sherman, Martin. *Rose*, 1999

This one-woman show is a monologue about an 80-year-old Holocaust survivor named Rose. Rose tells stories of her life: growing up in a small Russian village, then living in Warsaw, then sailing to Palestine on *The Exodus*, and finally coming to America. We first meet Rose at the age of 80 in 1999, as she is sitting shiva for a murdered girl, and then her story develops. The play featured Sally Wingert when it was presented by [Minnesota Jewish Theatre Company](#), 2014, in homes around the Twin Cities. A Bloomsbury Methuen Drama.

Sholiton, Faye. *The Interview*, 1997

In preparation for her eyewitness testimony for a video archive project, a Holocaust survivor meets her interviewer, the child of other survivors. Revisiting old memories, a mother and a daughter find new ways to forgive and be forgiven. Production by Dayton Playhouse, 1997. See more information [here](#).

Simons, Anita Yellen. *Goodbye Memories*

Based on biographies of the Frank family and Simons's personal contact with Anne Frank's three surviving friends, [Goodbye Memories](#) is a universal story of parents, children, friends, sexual awakenings, and the special spirit of a talkative, attention-loving girl named Anne Frank. *Goodbye Memories* begins on the morning of Anne's 13th birthday in June 1942, when she receives her famous diary. The play ends on the morning of July 6, 1942, when the Franks leave their Amsterdam home to go into hiding.

Smith, Laura Ludgren. *Dark Road*, 2017

Greta, a young girl in Nazi Germany, reads that the nearby women's concentration camp is hiring guards. She believes this is a chance to find her place in the world and provide for her sister, Lise. However, she soon discovers the reality of her duties. She also learns to justify her crimes, heading further and further along the Third Reich's evil path. Kind-hearted Lise is shocked at what her sister has become, and they drift apart while their fates remain inextricably and dangerously linked. Produced in November 2017, Seattle Public Theater, Seattle, WA.

Smith, Marc P. *A Journey to Kreisau*

Part of the [Kreisau Project](#), *A Journey to Kreisau* is about the moral courage of Freya von Moltke and her husband, Helmuth James. Freya, long-time resident of Norwich, VT, died in 2010 at the age of 98.

Smith, Martha. *Fidelio* (Polish, originally German) 2010

Rather than a Spanish political prison in 1700, Beethoven's *Fidelio* opera is set in Auschwitz, 1945, during the time of liberation. An elderly Leonore takes her grandson Jakov to Yad Vashem to tell him the story of his grandfather Florestan, a leader of the

Polish resistance. She explains how she had left her Jewish family, who had fled to England, and returned to Poland in an attempt to find her husband. She had been informed by resistance workers that Florestan had been captured and was in an underground cell in Auschwitz. Leonore went to the prison dressed as a young man, Fidelio. She gained the favor of Rocco, a guard, and was allowed to enter the cell where Florestan was to be executed. Leonore reveals her identity as Florestan's wife, pulling a pistol on Pizarro as she holds him at bay. As Leonore is telling the story of the rescue of her husband to Jakov, the singers appear to be living the story as it is seen in the boy's imagination. Produced in five cities in Poland: Wroclaw, Lublin, Lodz, Krakow, Warsaw. Performed with the Beethoven Academy Orchestra, Polish National Radio Chorus, and a cast of international soloists. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Smith, Martha. *Hanna's Treasure Box (La Boîte aux Trésors d'Hanna)*, 2010

This one-woman play tells the story of a Sephardic family living in northern Norway during World War II. The family had hidden their Jewish identity for centuries, ever since their ancestors were forced to leave Spain during the Inquisition. Through a miraculous series of events, their young daughter Hanna warns them to flee to safety in neutral Sweden. *Hanna's Treasure Box* is the story of a family's survival against all odds, while faced with persecution, deportation, and death. The play traces the history of antisemitism in Europe and ends with a declaration by Rachel, Hanna's adult daughter, about the necessity of the survival of Israel as a Jewish homeland and refuge. Produced in several cities in France (French adaptation, *La Boîte aux Trésors d'Hanna* by Ardoine Clauzel), premiering in the south of France in August 2010. Produced in English in New York City, at a Broadway Theater Festival, 2012, and in French in Paris in the Centre Rachi-Center for Jewish Culture and Art, 2015. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Smith, Martha. *Voices of the Holocaust—Voices of the Resistance*

This song cycle of 11 songs is based on the lives of survivors who resettled in the Washington Heights district of New York City, as well as the lives of Elie Wiesel, Corrie ten Boom, and Anne Frank. The songs are preceded by vignettes (monologues), titled *Voices of the Resistance*, based on the lives of resistance workers during World War II from around Europe, and presenting the experiences of victims in their own words. Instrumental music, such as works of Paul Ben-Haim, Ernst Bloch and Max Bruch, are also presented in this performance of songs and monologues. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Sobler, Alix. *The Secret Annex*, 2014

In this play, Sobler imagines that Anne Frank survived the Holocaust, and at age 25, she is starting a new chapter of her life in New York City. Eager to publish a memoir of her time in hiding, Anne is sure it will launch her career as a writer. But when the only interested publisher demands drastic rewrites, Anne questions the meaning of her new life. Why did she survive, if no one wants to hear her story? Study guide available [here](#). Premiered, Winnipeg, Canada, 2014.

Sobol, Joshua. *The Ghetto Tryptic: Ghettos, 1983; Adam, 1989; and Underground, 1991*

Chaya, a former singer, ghetto food smuggler, and member of the Jewish underground resistance, is one of the main female characters in *Ghetto*. The plot is about a theater that existed in the Vilna ghetto with the approval of Kittel, the local SS commander. In *Adam*, three young women—Nadia, Nusyia, and Mira—are prominent characters who are active in the Jewish underground in the Vilna ghetto. The plot deals with the leadership's decision in July 1943 to hand over the underground commander Adam (in reality the communist Yitzik Witenberg) to the German Military Government as demanded by an ultimatum. The three plays in *The Ghetto Tryptich* have been performed in Israel and abroad. First performed at Haifa Municipal Theatre in 1984, *Ghetto* has since been on stage for at least in 70 productions, in 24 countries and in Israel, again at Haifa Theatre in 1998, and at Cameri Theatre in Tel Aviv in 2014. *Adam* was performed at Habima National Theatre (1989), and later in Germany (1989, 1993) and in Washington DC (1992). *Underground* was performed at Yale Repertory Theatre, New Haven (1991), at Nationaltheater Mannheim, Germany and the Jewish Theater Chicago (1993). [Sobol](#) and his plays have won prestigious awards. Published in Hebrew by Or-Am.

Sobol, Joshua. *Love in Dark Times, 2005*

The plot of this play was inspired by the playwright's meeting and talks in Wiesbaden, Germany, with a women survivor of the Holocaust and her husband. The play's leading character is Anda, a young Jewish woman from Cologne who survived thanks to a relationship with a young Wehrmacht officer who fell in love with her. They lived in a secret apartment rented by the German in Cologne, until the day he was sent to the Russian front. Before leaving, the officer provided her with false documents permitting her to escape Germany and live in Switzerland. *Love in Dark Times* was performed in Drachengasse Vienna, Austria (2005), Stadttheater Aachen, Germany (2006), and Rotebühltheater Stuttgart, Germany (2007).

Speace, Oscar. *Janka, 2015*

In this one-woman [play](#), the dramatist's mother, Janka Festinger, describes the horrors of Auschwitz. The play was inspired by a 60-page handwritten letter that Speace and his brother discovered after their mother's death in 1994. Performed in April 2015, June Havoc Theatre, New York.

Spektor, Mira J. *Lady of the Castle—A Chamber Opera, 1982*

Based on the play by Israeli writer Lea Goldberg, this [play](#) was presented at Theater for the New City in New York in late 2016. Music and lyrics are by [Spektor](#). This chamber opera for four voices and three instruments is about one of the hidden children, a young girl found in 1946 in the basement of a crumbling castle in Europe.

St. Germain, Mark. *Dr. Ruth, All the Way, 2012*

This play tells the story of Dr. Ruth Westheimer's journey that preceded her career as a pioneering radio and television sex therapist. She fled the Nazis on a Kindertransport,

lost both her parents in the Holocaust, went to Israel and joined the Haganah as a sniper, and struggled to succeed as a single mother newly arrived in America. This comedy/drama was produced by [Barrington Stage Company](#), Pittsfield, Massachusetts, June 2012. In December 4, 2021-January 2, 2022, renamed as *Becoming Dr. Ruth*, this one-woman show about noted psychologist Dr. Ruth Westheimer starred Tovah Feldshuh at the Museum of Jewish Heritage – A Living Memorial to the Holocaust, New York City.

Stein, Susan. *Etty*, 2009

Using only the words of [Etty Hillesum](#) from her surviving diary and letters, Stein created and performs in a [one-woman show](#) about a young Dutch Jew who shares her innermost thoughts about life, love, and ethical dilemmas. Etty works in Amsterdam's Jewish Council, a position that had the potential to delay her own deportation from Westerbork concentration camp. However, she was ultimately unable to save herself and her family from being shipped to Auschwitz. Stein has performed many times and in many venues, including prisons. She presented her play for an educators' conference at Yad Vashem in July 2014. She often uses the play as a springboard for discussion with her audiences. See more information [here](#). Premiered at 59E59 Theaters, New York, 2009. Excerpts were performed for Remember the Women Institute's Women, Theater, and the Holocaust event, 2021.

Still, James. *And Then They Came for Me: Remembering the World of Anne Frank*, 1999

This multimedia play by award-winning playwright [James Still](#) uses videotaped interviews, along with live actors, to tell the stories of Ed Silverberg, who was Anne Frank's first boyfriend, and Eva Schloss, a young woman the same age as Anne, whose family (neighbors of the Frank family) went into hiding the same day as the Franks. The play is a mixture of oral history, remembrance, direct address, and acting. Eva Schloss, who later became Anne Frank's stepsister, made a rare appearance when the play was presented at Museum of Jewish Heritage, New York, in November 2016. [Dramatic Publishing](#).

Stillman, Heidi. *The Book Thief*, 2012

Adapted from Markus Zusak's book, the story is narrated by a death figure who is haunted by humans. Alongside the audience, the narrator tries to understand why people behave in terrible or generous ways. Liesel Meminger comes to live with adoptive parents in Nazi Germany. Over the course of World War II, she blossoms from a quiet girl with nightmares into a poised young woman who commits several acts of book thievery as she learns to read, keep important secrets, and give the Hitler salute, whether she wants to or not. The play was presented as part of an initiative to stop youth violence and intolerance, Steppenwolf Theatre Company, Chicago, IL, 2012.

Strome, Jennifer. *The Idealist*, 2010

Directed by Lee Sankowich, for one night only on February 23, 2011, Jennifer Strome presented a new production of Levin's 35-minute radio play about Anne Frank at the Times Center in New York, with Tony Roberts and Alison Pill featured in the cast.

Strubbe, William. *The Wardrobe*, 2013

This play is about Elena, a fugitive Jew from the Warsaw ghetto, and her relationship with Magda, a religious Catholic who agrees to hide her from the Nazis. CreateSpace Independent Publishing Platform.

Stryk, Lydia. *The Glamour House*, 2016

Published by [Dramatists Play Service](#), the play draws on the story of a survivor who is a friend of the [playwright](#). In 1947, in the glamorous world of Trudi Stein's dress shop on Manhattan's Upper East Side, everything is cloaked in silence—until the arrival of an enigmatic new salesgirl. The very presence of Esther Bayer, a young immigrant from Germany, fills the joyless establishment with energy, laughter, and life. What ensues is a mysterious, obsessive relationship that culminates in revelation.

Sugimoto, Daniel. *Letters to Eve*, 2016

This epic World War II musical is a classic story of love, friendship, family, and honor. It follows a Japanese-American family and their plight through forced incarceration, a black jazz musician captured during Germany's occupation of France, and the powerful spirit of music and literature. Among the untold stories of World War II, the play includes sexual violence during the Holocaust, based on the book [Sexual Violence against Jewish Women during the Holocaust](#), edited by Sonja M. Hedgepeth and Rochelle G. Saidel. The play premiered in Santa Monica, CA, in November 2016.

Swados, Elizabeth. *The Secret Window*, 1997

Broadway playwright [Elizabeth Swados](#) wrote this theatrical musical adaptation of the Holocaust memoirs of Nelly Toll, who survived the Nazi occupation of Lvov by spending thirteen months in hiding with a Christian family. The story is told through a series of tableaux accompanied by song and a limited number of musical instruments. The work, co-commissioned for the Annenberg Center's Festival Theatre for New Plays and its Children's Theatre Festival, 1997, was created with Het Waterhuis (Rotterdam, Netherlands).

Swedeen, Staci. *The Goldman Project*, 2006

In 1994 Naomi Goldman, a recently widowed Holocaust survivor, is living in an apartment in upper Manhattan. Her son Tony, separated from his wife, has moved in with her. When Tony's old college girlfriend Aviva contacts him about interviewing and videotaping his mother for a Holocaust memorial project, Tony is appalled. Naomi is reluctant at first, but she eventually agrees to the interview. Although she seems to be forthright, Naomi is hiding a devastating secret. When Aviva pushes her to admit the truth, the consequences are life changing. *The Goldman Project* is a play about family

relations and the lingering legacy of the Holocaust. Produced by The Penguin Repertory Theater, October 2006. Publisher and production rights holder, [Samuel French](#).

Tabori, George. *My Mother's Courage*, 1979

At age fifty-five, Elsa, a Hungarian Jew, is transported to Auschwitz, where she argues her arrest was illegal. She successfully convinces authorities into returning her to Budapest and as a result, survives the war.

Taikeff, Stanley. *Brigitte Berger*, 1981

The setting is the Melody House Music store in Brooklyn, NY, December 1961. Frieda Miller is a bookkeeper who works on the upper floor near the instrument repair room. When a customer, Annaliese Rothstein, brings in her son's clarinet for repair, she instantly recognizes Frieda by her perfume as the Nazi guard who took her for her own sexual pleasure in the camp where she and her sister were deported during the war. Overcome, Rothstein runs out, sickened. When she returns in Act Two to pick up the clarinet, she confronts Frieda with the past, but Frieda flatly denies all accusations. The commotion alerts the store's owner, who demands to know the truth. Only then does Frieda confess her true identity as Brigitte Berger. The stunning revelation that she was posing as a Jew in Brooklyn after the war causes Pearlman to fire her, and she walks out of the store impassive and uncaring. There was a staged reading, New Dramatists production in 1981 and a production at No Smoking Playhouse, New York, 1983.

Taylor, Will. *At the Wire's Edge*, 1989

Six Polish women collaborate with Nazis by working in clerical roles for a Nazi concentration camp. Supporter of Nazi ideology Christel, the play's protagonist, is the daughter of parents who emigrated to the United States. Christel's friend, Elsa, is her confidant throughout the play. Each of the six women are morally gray characters with questionable pasts.

Thoron, Elise. *Charlotte: Life? or Theatre?* 2001

This musical is based on Charlotte Salomon's *Life? or Theater?* (Viking Press, 1981). She grew up in Berlin in the 1920s and died in Auschwitz in 1943 at the age of 26. In 1939, in refuge in France, she discovered the truth about a series of suicides in her family. To make sense of her existence she began to paint *Life? or Theater?* with more than 800 paintings, text, and musical references. Music by Gary Fagin. The production follows Charlotte's story. Produced by the Prince Music Theater, Philadelphia, PA, and elsewhere. Visit [EliseThoron.com](#).

Tillion, Germaine. *Le Verfügbar aux Enfers: Une opérette à Ravensbrück*, 1944

The play/opera *Le Verfügbar aux Enfers* was written by [Germaine Tillion](#), who in 1943 was sent to the German concentration camp Ravensbrück, along with her mother, for participating in the resistance. While in the camp, Germaine wrote this operetta as an ironic comedy, describing the terrible conditions that the "Verfügbar" (lowest class of prisoners) had to endure. This operetta (in French) was written to entertain her fellow prisoners, while also acting as an ethnographic analysis of the concentration camp. The original script survived intact and was taken out of the camp

when the Swedish Red Cross rescued the French political prisoners toward the end of World War II. The play was published (in French) by Éditions de La Martinière, Paris, 2005, and performed in Paris in 2007 in honor of Tillion's 100th birthday. In 2014, Tillion's play was translated into English by Annie and Karl Bortnick to be presented as *In the Underworld*. The translation was commissioned by the University of Southern Maine's Department of Theatre. Directed by [Dr. Meghan Brodie](#), then a professor in the university's theater department, the play was presented at the university in April 2014. (See an essay about the play by Dr. Brodie in Section 2, below.)

Timofeyeva, Nadya. *Memento*, 2020

The ballet tells the story of Polish Jewish dancer Franceska Mann, who is said to have managed to gun down Nazi officer Josef Schillinger, and possibly wound another, minutes before she and her family were about to enter the gas chamber at the Auschwitz-Birkenau extermination camp. Following the short revolt, she and others were immediately gunned down. Jerusalem Ballet at the Suzanne Dellal Center, Tel Aviv, September 2020. See www.jpost.com/Israel-News/Jerusalem-Ballet-premieres-a-story-that-is-almost-impossible-to-tell-600447.

Timor, Lahav. *Benghazi-Bergen-Belsen*, 2016

Silvana Haggiag is a brilliant and beautiful young woman in her early 20s, dismissive of the patriarchal norms of her Jewish community in Benghazi, Libya. Her family is violently uprooted and taken to Bergen-Belsen in Germany. A staged reading sponsored by American Jewish Historical Society and American Sephardi Federation celebrated the publication of the English translation of *Benghazi-Bergen-Belsen* by Yossi Sucary, the first novel about the Holocaust and Libyan Jews. The novel was adapted by Lahav Timor, who wrote the play. The production premiered at [La Mama Theater](#) in New York City in March 2017, No Visa Production, directed by Michal Gamily. The play not only focuses on the almost unknown story of the Jews of Libya during the Holocaust, but also tells the poignant story of two women who are in love with each other.

Tinberg, Nalsey. *Cakewalk*, 2004

Ma is the only member of her family who survived the Holocaust. Her daughter, mostly assimilated, learns of her mother's struggle and survivor guilt, as she survives a cancer diagnosis and her own survivor guilt. Not your typical Jewish mother-daughter tale, this play starts comfortably familiar then accelerates from zero to sixty taking on serious themes (war, illness, childbirth, family, faith, history) before you have a chance to recover from your tears or last laugh. These two women are, at their core, bonded inextricably. Produced by Main Street Theater, Houston, Texas, 2011. *Cakewalk* was also produced as a staged reading as part of the New York Chapter of the Television Academy's play reading series hosted by Arlene Dahl in 2004 and at the Manhattan Theatre in 2005.

Tolkien, Nicholas. *Terezín*, 2017

Two Jewish girls, brilliant violin player Alexi and Violet, are forced to act in a propaganda film in the Terezín concentration camp. At every turn, the girls face a

desperate struggle for survival. Soon Violet mysteriously disappears and Alexi's musical ability attracts the unwanted attention of the Nazi commandant. He gives Alexi a Faustian bargain: teach him to play the violin and he will reveal Violet's whereabouts. Produced by the Peter Jay Sharp Theater, New York, June to July 2017. The **play** is based in part on *The Terezín Diary of Gonda Redlich*. Production rights holder: Nicholas Tolkien.

Toll, Nelly and William Kushner. *Behind a Closed Window*, 1981

This is a stage adaptation of Holocaust survivor Nelly Toll's memoirs, recounting her experiences as a nine-year-old girl in Lvov, hiding for thirteen months with a Christian family. (See also Swados entry.)

Tova, Theresa. *Still the Night*, 1996

This **story** takes place during World War II, as two young women wander through Poland, pretending not to be Jewish. This drama, which is punctuated with song, is intended to show the strength of survival against all odds.

Van Druten, John. *I Am a Camera*

Struggling with her changing identity, Sally Bowles is a famous theater star in Germany before and during the Nazi occupation. Another character named Mr. Isherwood serves as narrator, or "camera," of Sally's story.

Vierling, Ronald John. *Adam's Daughter*, 2010

This **play** details the aftermath of the Holocaust on the second generation. While the titular Adam is a prominent Holocaust scholar, he struggles to share his experiences in the camps. In her father's shadow, Natalie searches for her own identity while coping with her family's traumatic history.

Votipka, Brendon. *Face Forward: Growing Up in Nazi Germany*, 2011

This **play** is about three young people's transition into adulthood, while living under the Nazi regime. There is Marian, a young woman whose father wants to hide a Jewish family, but she just wants to fit in. There is Rebecca, a student who is discriminated against in the classroom because of her Jewish heritage. And there is Ernst, who joins the Hitler Youth, where he struggles with his new life. Playscripts, Inc.

Watts, Irene Kristein. *Goodbye Marianne*, 1995

The **play** opens in Germany on November 15, 1938, the day that German state schools no longer allowed Jewish students to attend. Protagonist Marianne's world is crumbling, with her father in hiding from the Gestapo and her mother over-protecting her. Marianne meets a boy with whom she seems to have a lot in common, but she learns he is a member of the Hitler Youth. The play is documentary fiction, based on the personal experiences of the author as a child in Nazi Germany, along with other Holocaust survivors' accounts. Scirocco Drama.

Weintrob, Lori, Theresa McCarthy, and Martin Moran. *Rising Up: Young Holocaust Heroes*, 2018

The play was first performed at Wagner College in March 2018, with the title *In the Light of One Another: A Meditation on Resistance Drawn from the Testimony of Survivors*. A civic-minded college student asks herself if she would have resisted? She listens to six survivor stories, including one about women who resisted in the Warsaw Ghetto, Majdanek, and Auschwitz. A performance for grades 4–12 took place on April 18, 2023. Music includes an original song by David Dabbon. A short documentary about the play's creation can be seen [here](#).

Westfall, Susan. *A Stitch in Time*, 2017

This original short one-act play, written by Susan Westfall and directed by Michael Yawney, is based on the true story of Paul and Hedy Strnad. The couple tragically perished in the Holocaust, but their memories come alive in this production, based on the letters, sketches, and dresses meticulously created from Hedy's designs. The play was written as part of a traveling exhibit of the [Jewish Museum of Milwaukee](#), *Stitching History from the Holocaust*. The exhibit includes dresses made from the design sketches of Hedwig Strnad, a Jewish woman living in Prague with her husband and seeking asylum in the United States in 1939. They sent sketches of Hedwig's clothing designs to a cousin, hoping to get a visa. Years later, the sketches were discovered by family members, and, thanks to the efforts of the Milwaukee Repertory Theater, Hedy's drawings were brought to life. The play *A Stitch in Time*, as well as the dresses created for the exhibit, were in the [Jewish Museum of Miami](#), co-sponsored by Florida International University, in early 2017.

Wheeler, Mark and Cate Hollis. *Kindness: A Legacy of the Holocaust*

Based on testimony from Susan Pollach, a 91-year-old survivor, the play follows Susan's journey losing more than fifty relatives during the Holocaust. [View a play program](#). Commissioned by Voices of the Holocaust, UK.

Whitbourn, James. *Annelies*, 2005

This [opera](#) about Anne Frank is based on her words, translated by librettist Melanie Challenger. It was originally written as a concert-length work and three movements were first presented as part of England's Holocaust Memorial on the 60th anniversary of the liberation of Auschwitz. The entire work premiered in London in 2005. It was written as a chamber version that premiered in The Hague in 2009 on what would have been Anne's eightieth birthday and was performed by the Riverdale Choral Society at Congregation Rodeph Sholom, New York City, in 2018.

Wiernik, Bronislaw. *A Star on a String* (Polish)

A radio drama that recounts the survival of a female ghetto inhabitant. She removed her Star of David, which all Jews were required to wear, and was able to pass as a Gentile.

Wind, Barbara. *Partisan*

The play based on the memoir *To Live and Fight Another Day* by Bracha Weisbarth is about her family's life in the Belarus forest. Warned that the ghetto would be liquidated the following morning, the mother found herself in a state of disbelief and virtual paralysis. Even if she and her three children could manage to escape unscathed, where would they go? All the able men in the ghetto were slave laborers in a logging camp. Her adolescent son made an impetuous decision that saved their lives. Produced by the Kushner Academy, United Jewish Federation MetroWest NJ. Based on *To Live and Fight Another Day* by Bracha Weisbarth. Mazo Publishers, Jerusalem, 2004. Production rights holder: Barbara Wind.

Wolf, Magret. *Refidim Junction*, 2012

This operetta by librettist-composer Magret Wolf is based on letters that Perl Margulies wrote from Germany to her husband Benno in England in 1933–34, as well as letters that poet Marianne Rein wrote from Germany to author Jacob Picard in the United States in 1938–41. Both an actor and a singer play the parts of each of the women, one reading from the letters and one singing. There is also a chorus, as well as video projections. The production was originally commissioned by the Mainfranken Theater in Wurzburg, Germany, and presented there in November 2012. It was also presented in Berlin in January 2015 and in [Jerusalem](#), with Hebrew subtitles, in June 2015, produced by Theatre Company Jerusalem. For more information, see an essay in Section 2.2 by Dr. Alice Shalvi, daughter of Perl and Benno Margulies and initiator of the production.

Wolman, Dan and Blanca Metzner. *She Wasn't There*, 1983 (Hebrew)

In this one woman play, Yadja is a survivor. When she first came to Israel, she started working as a nanny for a spoiled girl named Orna. When Yadja comes to Orna's wedding, memories start to surface from Orna's childhood and from the Holocaust. Produced by Tzavta Theater, 1983.

Wooten, John J. *Hannah*, 2011

This documentary theater piece is crafted around the historical events in the life of [Hannah Senesh](#) (Szenes), who had made aliyah from Hungary to pre-Israel British Mandate Palestine. During World War II, she volunteered for a mission as a paratrooper with the British armed forces, returning to Budapest to try to evacuate downed Allied forces and rescue members of the Jewish community. She was caught, imprisoned, and murdered before she could carry out her mission. Produced by Zella Fry Theater at Kean University, NJ, 2011. Source Material: *Hannah Senesh: The Mission Home*. An earlier version of the play was presented at the Forum Theater in Metuchen, NJ, in 1998.

Yaged, Kim. *Vessels*, 2003

This play by [Yaged](#) is about the experiences of lesbians in Germany during the Holocaust. It was commissioned for the Los Angeles Museum of the Holocaust's 2003

presentation of “The Nazi Persecution of Homosexuals 1933–1945” exhibition from the United States Memorial Museum.

Yaotz-Kest, Itamar. *Night Fences* (Hebrew)

Two Holocaust survivors, Eva and Daniel, return to Eva’s village in Germany after the war to find out what happened to her family. As they sit in a dusty shed in the woods sifting through old objects, Eva begins to see visions of camp inmates marching around her. She joins the dead in re-creating camp horrors and becomes consumed by fear. Daniel, who cannot see the images, is afraid for her, and she cries in Daniel’s arms. Production by Tzavta Theater, Israel.

Yellen, Sherman. *Budapest*

In New York City, 1962, Arnie and Robb, would-be screenwriters in their twenties, attend the funeral of a once famous Austrian-Jewish actor, in the hope of meeting celebrities who might help jumpstart their careers. They meet Minna, the dead man’s beautiful 40-year-old sister, a survivor of both the Nazis and the Soviet gulag, who invites them into her life. She has a remarkable story of survival—as a Jew in a German camp, liberated by the Soviets who then imprisoned her as an Austrian baroness by marriage. An actress wishes to play Minna in a film, a story that could help the careers of both the actress and the screenwriters. Minna is reluctant to capitalize on her Holocaust story, because it is the one thing she values. Her love affair with one of the young men leads her to change her mind, with remarkable consequences. *Budapest* is a dark comedy and a story of love and betrayal, which recreates the fragile world of theater émigrés in New York in the decades following World War II.

Yoeli, Naomi. *My Ex-Stepmother-in-Law*, 2015 (Hebrew)

As author and performer, [Naomi Yoeli](#) plays herself as a novice standup comic, and also uses another voice to portray her former stepmother-in-law, sculptor Agi Yoeli. Agi was born in Central Europe and survived a ghetto and Auschwitz, afterward coming to Israel. When she portrays Agi, Naomi Yoeli does not talk about the Holocaust but about before and after, almost sneaking in information about such topics as death marches. This is a mix of theater and reality, standup comedy and stage play, fiction and truth. There is also interaction with the audience. The play premiered in Tel Aviv, a production of Hazira Performance Arts Arena, in August 2015.

Zeckendorf-Kutzinski, Lisa. *New Year’s Eve in the Oederan Slave Labor Camps*

A darkly comic sketch about hairstyle, fashion, and figure in the concentration camp. Original language, German, with English language translation in *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto*, ed. Lisa Peschel, Seagull Books, 2014.

Zinner, Hedda. *Ravensbrücker Ballade* (German), 1982

An East German socialist realist drama that chronicles the suffering of women imprisoned in the Ravensbrück concentration camp, which was established in 1938

and became the largest women's concentration camp in the Third Reich. Aufbau Taschenbuch Verlag, 1992.

1.2. Plays about the Holocaust Written by Women

Note: There is some duplication of plays about women during the Holocaust, listed above, as some plays about women were also written by women.

Adelman, Ashley and Infinite Variety Productions. *Displeyst*, 2019

The **play** tells the true story of a well-to-do Jewish family headed by matriarch Margaret Welish. Fleeing Nazi persecution, Margaret took her family from Austria to the Philippines, only to have their life ripped apart again by the Japanese invasion. Using Margaret's 1981 diary and oral histories from her daughters, Infinite Variety Productions created a script showing that power and corruption can break apart an entire community, but love, family, and tradition can build a home anywhere. Performed at the Under St. Marks Theater, New York City, April–May 2019.

Almagor, Gila. *The Summer of Aviya, Habima*, 1996

This mostly autobiographical one-woman play starring famed Israeli actress **Gila Almagor** follows Aviya, the ten-year-old protagonist, as she comes home from a boarding school for the summer in 1951 to be with her mother in Petach Tikva. Aviya's mother Henia is a Holocaust survivor and partisan heroine who is dealing with severe mental illness caused by her experiences during the war. Based on Almagor's 1985 book, which was made into a **film** in 1988, the play is a production of **Habima**, the Israeli national theater company. Originally in Hebrew, the play highlights the difficult situation that many survivors went through after coming to Israel, along with the scars that stay with survivors and also affect their children. In 2003, Almagor starred in an **English version** of the play at Symphony Space in New York.

Angel, Dafna. *One of the Group* (Hebrew)

Peter, a boy who survived the Holocaust, managed to come to Palestine during the British Mandate. He finds relatives in an established settlement but has a hard time adjusting and fitting in with the other children. Produced by Hakibbutz Theater.

Angel, Dafna. *Under the Domim Tree*, 2007 (Hebrew)

The play is based on the book by the same name, the sequel to *The Summer of Aviya*. Aviya is a student in a boarding school in Israel in the 1950s. Only she and her best friend were born in Israel. The rest of the students are survivors--orphans, troubled by their past and present. They all have their own hardships but become stronger as a group. Aviya is seen as an outsider because she seems "normal." However, she exposes her own harsh story to the boy she loves, and they become a couple.

Produced by the Mediatheque Theatre for Children and Youth in Holon, Israel, 2007.
Based on the novel *Under the Domim Tree* by Gila Almagor, 1992.

Arcizewska, Tea. *Miryeml*

This modernist work integrates twentieth-century history and Jewish folklore into a narrative about children's response to the Holocaust. Although the playwright (1890-1962) herself is largely forgotten today, she was very involved in Yiddish cultural production in Warsaw in the 1910s and 1920s. After surviving World War II, she moved to Paris and finished her play *Miryeml*, which she had begun before the war. In 1954, *Miryeml* received the Alexander Shapiro Prize for best Yiddish drama from the World Jewish Culture Congress.

Arnfield, Jane and Mike Alfreds. *The Tin Ring*, 2012

This is the story of Zdenka Fantlová, a Czechoslovakian Holocaust survivor. When World War II broke out, she was seventeen years old. Arno, her first love, gave her a ring that she kept with her as a symbol of truth and hope while she was in Terezín and then Bergen-Belsen. Presented in September 2012, The Lowry, Manchester, U.K. Based on *The Tin Ring* by Zdenka Fantlová, published in English by [McNidder & Grace](#).

Arnon, Shlomit and Yifat Zandani-Tsafir. *Heart's Command*, 2008 (Hebrew)

This play about Haviva Reick was inspired by the 2004 original Hebrew version of the book *Haviva*, by Tehila Ofer and Zeev Ofer, now available in [English](#). The play tells the story of Haviva Reick, her life, her 1939 aliya to Israel, and her return to her native Slovakia to rescue Jewish people and downed Allied airmen. She is represented in the play as she is remembered in the mind of her former lover, now a solitary old man. Yael, a high school student, has been assigned to keep this man company in a retirement home. When he asks her where she lives, Yael says "Haviva Reick Street." This leads the man to describe how people tried to persuade Haviva not to go on the dangerous mission for the British military in Mandate pre-Israel Palestine in 1944. Haviva's tenacity, as described by the man, encourages the young student to struggle against her own problems. The National Youth Theatre often performs the play in Israel, directed by the playwrights and in collaboration with the Orto-Da Theatre, for audiences of audiences of 11-year-old to 17-year-old students and educational teams.

Atlan, Liliane. *Mister Fugue, or Earth Sick. (Monsieur Fugue, ou le mal de terre)*, 1962

This play by [Liliane Atlan](#) follows Mister Fugue, a German soldier, who is found to be befriending Jewish children during World War II. As a punishment, he is sent to a death camp along with the children. On the way to the camp, he and the children tell stories and play games. The children speak about the future, one they know they will never experience. Mr. Fugue's character is loosely based on Janusz Korczak, a Jewish physician who accompanied orphaned children to Treblinka. Comédie de Sainte Étienne, Paris, France, 1967. Published in *Plays of the Holocaust*, edited by Elinor Fuchs, Theatre Communications Group, NY, 1987. See www.lilianeatlan.com/works.

Atlan, Liliane. *Un Opéra pour Terezín*, 2021 (French)

This commemoration of the murder of the Jewish musicians confined to Terezín in Czechoslovakia is structured like a Passover seder. The opera was intended to last all night long and to be staged in sites across the world. There are 40 scenes depicting the fate of the musicians who were imprisoned in this camp. In 1989, France Culture broadcast an outdoor all-night performance on the street in Montpellier where Atlan had lived as a child.

Atlan, Liliane. *The Messiahs*, 1969 (French)

Protagonist Atlan sees the world as a pessimist because of the Holocaust. This play follows the format of a reversed medieval pageant; Atlan questions and argues with the messiah myth. There are no saviors, only an absent God, according to Atlan.

Technology is used to juxtapose sacred objects of religious rituals. Learn more about Atlan in the [Jewish Women's Archive](#).

Bader, Jenny Lyn. *Mrs. Stern Wanders the Prussian State Library*, 2019

This drama is inspired by a true story, the arrest of the young Hannah Arendt. Arrested on charges of treason, Johanna Cohn Stern may face the death penalty. She will go on to become one of the great thinkers of the twentieth century, but she is now an unknown graduate student with one book under her belt. No one has heard of her or her pen name, Hannah Arendt. Karl Frick is a young officer, recently promoted from the criminal division to the political police force, a new division in 1933 Berlin. His first interrogation in this job will prove exceptionally challenging. Is Mrs. Stern an innocent who pressed a button on a mimeograph machine at the wrong moment? Or is she an enemy of the state? World Premiere Production, Luna Stage Company, West Orange, NJ, October-November 2019; first public performance: Urban Stages, Words by Women reading series, August 2019; excerpts in other venues.

Barnovski, Einat. *Why Didn't You Come before the War?*, 2011 (Hebrew)

Elizabeth, or Lizzie, is a single child living in Tel Aviv in the 1960s with her survivor mother Helena. Lizzie's life is difficult, filled with the silence of her indifferent mother. The mother only opens up to her four friends: troubled Ita, well-groomed Zosia, religious Gita, and glamorous Fanny. They all reveal their pain and horror only to each other at their weekly meetings, as Lizzie eavesdrops. Beer-Sheva Theater, Israel, 2011, based on Lizzie Doron's 1998 novel, *Why Didn't You Come before the War?*

Bat-Dori, Shulamit. *Stormy Ship*, 1942 (Hebrew)

This early play written during the British Mandate in pre-Israel Palestine deals with the hardships that Jewish illegal immigrants faced, both in fleeing Nazi-occupied Europe and in arriving during the Mandate. Publisher: Merhavia.

Bekerman-Greenberg, Rivka. *Eavesdropping on Dreams*, 2012

Playwright Dr. Rivka [Bekerman-Greenberg](#) is a psychotherapist who practices in New York City, where this play takes place. The play, which premiered at the [Barefoot Theater Company](#), follows the lives of three generations of women: Shaina, a medical student; mother Renee, born in a refugee camp after World War II; and

Grandmother Rosa, a survivor of the Lodz ghetto and Auschwitz. While the play takes place in the present, all three women struggle with questions of the past. When Shaina goes to Poland to find answers, she brings back memories and a harrowing family secret that unlocks their mysterious past. Premiered at the Barefoot Theater Company, New York, 2012.

Bennett, Cherie and Jeff Gottesfeld. *Anne Frank and Me*, 1997

Anne Frank and Me begins in the present, with Nicole, the main protagonist, discussing her reading assignment of *The Diary of Anne Frank* with her friend. Nicole is not convinced that the Holocaust really happened. In a flash, Nicole is transported to Nazi-occupied Paris as a Jewish girl. She is forced to go into hiding and struggles for survival. At one point she even meets Anne Frank and learns important lessons. For more information, see this [interview](#) with the playwrights. Dramatic Publishing Co.

Ben-Shalom, Miri. *I Want the World to See that I Can Cry*, 2003

This play is based on the journals of Ester Holtzberg Herschberg, which describe the horrors of living under the Nazis in the Krakow ghetto. Written by Herschberg's niece, the play, in which we see a 70-year-old version of Ester along with her younger self, tells the story of six years of survival and her personal journey. From Home to Homeland, Inc.

Krzyzanowski, Jan and Mary Berg. *A Bouquet of Alpine Violets*, 1986

This stage adaptation in Warsaw of Mary Berg's diary marked the 43rd anniversary of the 1943 Warsaw ghetto uprising. Berg's diary, first published in 1945 and also serialized in newspapers, provided one of the first extended descriptions of the Nazi horror. The diary depicts daily life and death in the Warsaw ghetto through the eyes of a teenage girl. The Berg family's American citizenship saved them from being murdered by the Nazis. Along with other foreign citizens, they were held in Pawiak, the Warsaw prison, before being sent to a camp in France, and then sailing to the U.S. as part of a German prisoner of war exchange. Berg witnessed the horrors of the ghetto and the prison, which she recorded in notebooks that she brought to the United States. Her diary was published as a book in 1945, edited by S. L. Shneiderman, and reissued in 2007, edited by Susan Lee Pentlin.

Bernstein, Samuel J. and Marguerite Krupp. *Olympics Über Alles*

The play tells the story of the 1936 "Nazi Olympics," when Jewish-American runners Marty Glickman and Sam Stoller became victims of antisemitism. Jesse Owens made the news, but not Marty and Sam, who were on the same track team. Produced by Kresge Little Theater at MIT, Cambridge, Massachusetts, 2012; St. Luke's Theater, New York, NY, 2014.

Bridel, David, Jonathan Rest, and Penny Kreitzer. *The Actors Rehearse the Story of Charlotte Salomon*, 2009

This one-woman play charts the relationship between actress Penny Kreitzer (co-author of the play), the artist Charlotte Salomon, and Charlotte's stepmother Paula

Salomon-Lindberg, a renowned contralto and co-founder of The Kulturbund, the Nazi-sanctioned Jewish Theatre in Berlin. Originally produced (in English) by Shakespeare & Company's Elayne P. Bernstein Theatre in a bomb shelter in Jerusalem, Israel, 2009.

Brodie, Meghan. *Claude & Marcel*, 2019

This is a play-in-progress about Claude Cahun (born Lucy Schwob) and Marcel Moore (born Suzanne Malherbe), lesbian surrealist artists who engaged in resistance work on the Channel Island of Jersey during the Nazi occupation. A scene from the play was performed at Remember the Women Institute's May 2019 *Women, Theater, and the Holocaust* program.

Brooks, Michelle Kholos. *Hitler's Tasters*

This dark comedy follows young German women who were bestowed the "honor" of tasting Adolf Hitler's food before he ate. The girls in this play explore their sexuality and patriotism against the backdrop of World War II. [Learn more about *Hitler's Tasters* here.](#)

Buffini, Moira. *Gabriel*, 1997

The play is set in 1943 on the island of Guernsey, which is occupied by the Germans. A Nazi officer has commandeered the house of a family of British women, who are forced to share their home with him. The officer is intent on proving that the family is Jewish. When a handsome young man is washed up on the beach, naked and unconscious, the women nurse him back to health. The man, whom they name Gabriel, finally regains consciousness and can fluently speak both English and German. However, he has no recollection of who he is. The women are convinced he is a British pilot, while the officer is convinced he is a Nazi. Produced by Soho Theatre Company, London, May 1997. Publisher, Faber and Faber, London.

Cambers, Elizabeth, Sabrina Coons, Jessica Shelton, and Megan Stewart.

***Life in a Jar: The Irena Sendler Story*, 1999**

Four students in Kansas came across Irena Sendler's name, as they were doing research for a National History Day project. They found her name on a list that said that she had saved 2,500 children from the Warsaw Ghetto in 1942-43. Neither the students nor their teacher had heard of Sendler, and they spent the next several months looking through primary and secondary sources to find out her story. They learned that Irena, a Polish non-Jewish social worker, had managed to save children from the ghetto by helping them get past the Nazi guards. She then helped to get them adopted by Polish families. Irena kept lists of the real names of the children in jars buried in a garden, so she would be able to one day tell these children of their real identities. Irena's story of heroism inspired the four students from Kansas to write this [play](#) about her actions.

Carlebach, Esther. *Lech Lecha=Go Forth, Me-afelah le'or Gadol, and Brothers*

These three plays are for intermediate school students, Board of Jewish Education of Greater New York. The first chronicles the changing circumstance of two young Jewish

girls, with one leaving Europe for Palestine and the other remaining in Nazi Germany. The second play, a sequel, continues to chronicle the lives of the two German-Jewish girls, whose lives and destinies were impacted by choices made while living under the Third Reich. *Brothers* is about family dislocation and reunion as a result of the Holocaust. Following the Nazi takeover of Poland, a Jewish family is only able to send one of their children to safety in Palestine. The drama focuses on the child's hardships alone in this new land and his eventual reunion with his surviving younger brother.

Cave, Candida. *Lotte's Journey*, 2007

Lotte's Journey is based on the true story of [Charlotte Salomon](#), a German-Jewish artist, who was murdered in Auschwitz in 1943, 26 years old and pregnant. The production uses flashbacks to show Charlotte's journey as an artist, while she sits in a cattle train with her husband and other Jews on their way to their deaths. Premiered at the New End Theater.

Chaiken, Stacie. *What She Left*, 2011

Over the course of this twenty minute play with two performers, we learn that the woman speaking to the audience is the granddaughter of one of the few Jewish women fighters in the Polish Resistance. She describes the great heights and depths that her grandmother experienced to keep herself and her people safe in the forest. The title refers to the burden of the grandmother's legacy, which the speaker holds and will pass on to her own daughter, from generation to generation. [What She Left](#) is the result of a commission the playwright received in 2011 to write a piece based on materials in the USC Holocaust and Genocide-Related Collection. See Chaiken's [website](#) for more information.

Chaplain, Hilary. *The Last Rat of The Theresienstadt*, 2018

This play follows Sofia Brünn, a cabaret star in 1930s Berlin. Sofia finds herself in Theresienstadt, where she starts a friendship with Pavel, a rat (played by a puppet). Pavel is the last of his kind and remains in the concentration camp to emotionally support Sofia and her theatrical arts. [Learn more about the play.](#)

Charkow, Brenley. *On the Other Side of the World*, 2013

Shanghai, China was a port of salvation for thousands of Holocaust refugees. Told through the eyes of a fiercely resilient young woman and inspired by the memoirs of many, *On the Other Side of the World* tells the dramatic true story of a young girl, her family, and a community that sought shelter and survival in a country and culture unlike their own. Produced in 2013, Next Stage Theatre Festival, Toronto, Ontario. See Charkow's [website](#) for more information. Inspired by Ursula Bacon's biographical novel, *Shanghai Ghetto*.

Chilton, Nola. *Five*, 1983 (Hebrew)

Five female inmates in a concentration camp, each with a different background, tell about their experiences and everyday life at the camp—how they lost their identity, their clothing, and personal items, even their hair. They discuss death, those who are lost,

and the horror that surrounds them. To cope, they make each other laugh and pretend there is food, while also fantasizing about revenge on their Nazi captors. The Neve Zedek Theatre Centre, Israel, 1983/1986.

Cixous, Hélène. *Oy!*

Oy!, the story of two German-Jewish sisters, Selma and Jenny, takes place in 1995. In their late eighties, they are among the last witnesses to the Third Reich. They return home to Paris after traveling to the German city of their youth. Once they are back home, the sisters try to understand the swirl of emotions and memories that surfaced. Working together, they begin to unravel the complexities of a society's internalized racism and antisemitism that so darkly colored their past. U.S. premiere, The Actors Gang, Los Angeles, 2012. Original language, French. [Read about the playwright.](#)

Cohen, Janet Langhart. *Anne and Emmett*, 2015

This one-act [play](#) was used as a tool for the New York City Police Department to teach tolerance to its recruits. It is built around an imaginary conversation between Anne Frank and Emmett Till, the fourteen-year-old African-American boy murdered by racists in Mississippi in 1955. The play was performed in October 2015 for more than 1,000 recruits at the Police Academy in Queens, New York.

Cooper, Cynthia L. *Gretel Bergmann*, 2006

This one-woman 10-minute play by [Cynthia L. Cooper](#) tells the true story of [Gretel Bergmann](#), a Jewish athlete. Gretel encounters antisemitism in sports in early 1930s Germany and has left to pursue her high-jump career in England; however, she is pressured to return for the 1936 Nazi Olympics. When she qualifies for the German team—the only religiously committed Jewish athlete to be included—the USA agrees to participate. But once the American teams set sail, Gretel is summarily cut from the team, and she is left to sort out sports, morality, and honor. This monologue, which stands on its own and has been widely performed, is one of six stories told in [How She Played the Game](#), a 75-minute performance piece.

Cooper, Cynthia L. *Silence Not, A Love Story*, Gihon River Press, 2009

[Silence Not, A Love Story](#), inspired by the true stories of Gisa Peiper and Paul Konopka, takes place during the economic crisis in Germany in the 1920s and 1930s. A young Jewish woman involved in the labor movement meets a rebellious artisan. While trying to fight the rise of Nazism, their love for humanity and each other strengthens.

Cooper, Cynthia L. *At the Train Station in Munich*, 2013

In this stylized short drama, a young Jewish woman in the resistance waits in disguise at the Munich station in 1938 for a train to safety in Paris. Meanwhile, German soldiers all around celebrate the Nazi takeover of Austria in the Anschluss. To conquer her fears, the woman carries on a "conversation" in her mind with her younger self (played by a second actress), excavating memories, stories, and poems, and bolstering her courage

until the train arrives. Performed at The Anne Frank Center USA. Adapted from *Silence Not, A Love Story*, by [Cynthia Cooper](#).

Cooper, Cynthia L. *The Spoken and the Unspoken*, 2016

This short play for two actors was written especially for the May 2, 2016, program of dramatic readings to launch the second edition of the *Women, Theater, and the Holocaust Resource Handbook*. The subject is [Remember the Women Institute's](#) research to uncover the stories of sexual violence during the Holocaust, and some of the difficulties involved. It was performed again at the Actors' Temple, New York, in November 2016, and in conjunction with Remember the Women Institute's VIOLATED! Women in Holocaust and Genocide exhibition at the Ronald Feldman Gallery, May 2018.

Cooper, Cynthia L. *The Box*, 2019

This play was written for the 2019 program of dramatic readings that launched the fourth edition of the *Women, Theater, and the Holocaust Resource Handbook*. Some people stepped forward to save Jewish families during the Holocaust. They are called "The Righteous" at the Yad Vashem Holocaust memorial in Jerusalem. But not everything went right for all of them in the aftermath.

Cooper, Cynthia L. *Here Lived (Hier wohnte)*, 2021

On April 8, 2021, this new short play was part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. The one-woman play tells the story of a New Jersey woman searching for her family roots in Germany. She finds unexpected results from the Stolperstein project and the people there doing remembrance work. The reading was presented by professional actor Ginger Grace, with directorial consulting by Lisa Pelikan.

Cooper, Cynthia L. *I Was A Stranger Too*, 2022

On April 22, 2022, excerpts from this award-winning play were part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. Written by [Cynthia L. Cooper](#) and directed by [Carolyn Levy](#), the play was performed by a cast of six professional women actors from across the country. The story involves a Jewish woman in America today who is propelled by the memory of her mother's rescue from the Holocaust to help people fleeing persecution, as she tries to navigate and understand the complexities of the system, encountering asylum seekers and asylum helpers along the way. The play was a finalist for the Theatre J Trish Vradenburg Jewish Play Prize and for the Jewish Plays Project 2022. Research funded by Rimon: The Minnesota Jewish Arts Council. See www.rememberwomen.org/rw/events/women-theater-holocaust-2022.

Cooper, Cynthia L. *The Match*, 2023

This short play was written especially to be part of Remember the Women Institute's 2023 Women, Theater, and the Holocaust Yom HaShoah readings. It presents the story of [Anna Seghers](#), a German-Jewish writer whose books were publicly burned by the Nazis in May 1933. She ultimately escaped Nazi Germany for Mexico, and she is

interviewed there by a young American journalist in this two-woman play. See www.cyncooperwriter.net.

Cowan, Sada. *Auf Wiedersehen*, 1937

Before the onset of World War II, a Jewish mother forcibly kills herself so she can save the children she adopted from a Gentile friend from antisemitism and laws imposed by the Third Reich.

Dart, Iris Rainer. *The People in the Picture*, 2011

Once the darling of Yiddish theater in pre-World War II Poland, a grandmother in New York City wants to pass her stories on to her granddaughter. However, her daughter will do anything to keep from looking back. This musical spans three generations. Music by Mike Stoller and Artie Butler. Produced by Roundabout Theatre Company, Studio 54, New York City, 2011. Publisher: Hal Leonard Books, 2012.

David, Valerie. *Baggage From Baghdad*, 2022

Performed by Valerie David, the play was presented as a staged reading at The Bernie Wohl Center at Goddard Riverside, New York City, in March 2022. The subject, which mirrors other refugee crises, is one Middle Eastern Jewish family's true journey as they are forced to flee religious persecution during the 1941 Iraqi "Farhud." It is the story of Valerie David's father, and his family's struggle to transcend their harrowing past as they build a new home in America. As father and daughter learn to love and to accept their differences, the importance of family takes center stage as she begins to understand how his tale of survival and perseverance shaped her convictions and her future.

David-Sax, Pauline. *How We Survived*, 2020

A daughter's questions about her mother's past lead to a reckoning about the stories we tell ourselves in order to survive. Freyda, a Holocaust survivor, is a storyteller, eager to tell (and re-tell) stories of her past to anyone who will listen. When Freyda has the opportunity to file for survivor benefits from the German government, her daughter Rosalie doesn't understand her mother's sudden silence. Taking matters into her own hands, Rosalie searches for documentation about her mother's past and unearths family secrets. Based on *How We Survived* by Luise David (self-published, 2003). Production rights holder: Pauline David-Sax.

Davidsmeyer, Jo. *Angel: A Nightmare in Two Acts*, 1995

Angel is a drama based on the trial and execution of real-life Nazi war criminal Irma Grese, a brutal concentration camp guard prosecuted at the Belsen trials and executed at the age of 21 for her crimes against humanity. A strikingly beautiful woman, she was dubbed by the international press as "The Blonde Angel of Auschwitz." During the play, Irma's prosecutor falls under her fatal charms. He is drawn, along with the audience, into a private nightmare where the tables are turned and he becomes the accused. Olga Lengyel, a real survivor of Auschwitz, teaches the prosecutor a lesson about dignity and survival. Josef Mengele is also a character. An early version of this award-winning play is in the collection [*Reader's Theatre*](#), edited by Marvin Kaye.

Delbo, Charlotte. *Who Will Carry the Word?* (Original French, *Qui Rapportera Ces Paroles?*), 1966

Charlotte Delbo, a French political prisoner and a survivor of Auschwitz-Birkenau and Ravensbrück, paints a picture of what it was like to be a woman in a concentration camp. Despair and death surround the characters in the play. However, Claire, the main protagonist, pushes the other women not to lose hope, as someone must live on to tell their story. This play has been performed in English in several venues in the United States, including a performance by the **Red Fern Theatre Company** in New York in 2008. An English translation by Dr. Cynthia Haft is in *The Theatre of the Holocaust, Vol. 1*, edited by Robert Skloot, 1982, University of Wisconsin Press. Excerpts from the play, performed by Dr. Meghan Brodie's students from Ursinus College, were included in the May 2, 2016, program to launch the second edition of the *Women, Theater, and the Holocaust Resource Handbook*.

Delbo, Charlotte. *Crawling from the Wreckage*, 1979. Written in French as *Et toi, comment as-tu fait?*

Related to her *Who Will Carry the Word?*, this play uses documentary-style female camp survivor testimony based on Delbo's own experience. There is an unpublished English translation by Brian Singleton.

Delbo, Charlotte. *Kalavrita des mille Antigone* (*Kalavrita with One Thousand Antigones*), 1968 (French)

This work is a dramatic prose-poem chronicling the attempts of women to bury 1300 dead men who were executed by German soldiers in response to an attack by Greek partisans. It recounts the event to a visitor to a monument to that 1943 event. Published in *La mémoire et les jours* by Charlotte Delbo, Paris, Berg International, 1979. There is an unpublished English translation by Karen Alexander.

Delbo, Charlotte. *Les Hommes* (*The Men*), 1966 (French)

Based on Delbo's experience, the play depicts French women imprisoned prior to deportation in 1942-43. They have been separated from their men, some of whom have been taken to be executed. To take their minds off of their horrific circumstances, the women decide to use their talents to stage a comedy by Alfred de Musset. Published in the journal *Théodore Balmoral* No. 68, Spring/Summer 2012.

Delbo, Charlotte. *Scene in Memory*, 1966 (French)

Also translated as *A Scene Played in Memory*, the text of *Une scène jouée dans la mémoire* is based on the final few moments between Delbo and her soon-to-be-executed husband, both of whom were arrested for resisting the Nazis and publishing anti-German materials. Delbo interrupted a tour of South America to return to France in 1941 and join the Underground, and she and her husband were arrested in 1942.

de Sousa, Alice. *Aristides—the Outcast Hero*, 2009

This play is based on the true story of [Aristides de Sousa Mendes](#), a Portuguese hero who saved many people trying to flee the Nazis, most of them Jewish, during World War II. De Sousa Mendes was a diplomat working in the Portuguese Consulate in Bordeaux in 1940, when he assisted some 30,000 refugees to safe passage from occupied France to neutral Portugal. Premiered at the Greenwich Playhouse, London, 2009.

Dettelbach, Cynthia. *For the Love of a Leica*

A Russian colonel's obsession with a Leica in Brest, Poland in 1940 drives him to send the camera's Jewish owner to a labor camp and deport his family to Siberia. Ironically, he becomes the family's savior when all 30,000 Brest Jews are slaughtered by the Nazis. A story of one family's resilience and their redemptive reunion with their Russian colonel. [Ensemble Theater](#), Cleveland Heights, Ohio. Based on *The Leica and other Stories* by Harry Rosenberg.

Deutsch, Lucy. *The Miracle*, 2015

This [play](#) is based on the true story of Lucy Deutsch, alone in Auschwitz at age fourteen among 600 adult women. She learns early to be determined and keep her integrity against all odds. Later, as an orphan, she is imprisoned in Russia and uses her belief in herself to accomplish the impossible. Deutsch wrote 25 songs that are included in this musical play, based on her autobiography, *No Time To Weep*.

Diamond, J.Loïs. *Menapace*, 2021

This one woman play was inspired by the life of the Italian feminist Lidia Menapace, a member of the Resistance. The year is 2020, with Covid raging in Italy. She is invited to speak to girls at a Catholic school. They expect her to stick to the Church's doctrine, but when the nuns leave the room, she tells it like it is. See jloisdiamond.com.

Diamond, J.Loïs. *Lady of the Cells*, 2022

This play was inspired by the life of the Italian Jewish neurobiologist Rita Levi-Montalcini, who eventually won the Noble Prize for discovering nerve growth factor. The play shows the sweep of her extraordinary life including the period during Italy's race laws, when as a Jew she is barred from conducting research or working at a university. Rita secretly performs research on chick embryos in the bedroom she shares with her twin sister, while antisemitism and the war rage around her. After the Nazis invade, she is forced to go into hiding and halt her vital work. See jloisdiamond.com.

Diamond, J.Loïs. *Vitka*, 2022

This play was inspired by the life of Jewish Partisan Vitka Kempner Kovner, who fought the Nazis in the Vilna ghetto and the forest. The play is set in Israel in the 1980s. Dalia, a victim of domestic violence, goes into psychotherapy with Vitka, who is now in her sixties. Vitka strives to maintain an appropriate clinical demeanor but occasionally blurts out bits and pieces of her past as a Partisan. Vitka draws on her resistance experience to help Dalia find a way to escape and to find courage. See jloisdiamond.com.

Donfeld, Noelle. *The Spark, Hannah Senesh, 2009*

Along with composer Sandy Shanin, [Donfeld](#) has written this [musical](#) about [Hannah Szenes](#) (Senesh), a play that emphasizes her heroism as a parachutist from British Mandate Palestine to Hungary. The play was a semi-finalist of the Eugene O'Neill Musical Theater Conference in 2009. It was selected for the Monday Night Reading Series of Theatre Building Chicago, as well as for the Pacific Palisades CA Playwrights Festival in 2010.

Durlacher, Jessica and Leon de Winter. *Anne, 2014 (Dutch)*

This play written in Dutch opened in Amsterdam in May 2014, presenting a complex picture of a teenage girl who is at times impetuous, spoiled, or lonely. Anne Frank is portrayed as resenting her mother, mocking adults, and discovering her emerging sexuality. This multimedia stage production is said to be part of the efforts by [Anne Frank Fonds](#), the Swiss charitable foundation created in 1963 by her father, Otto, to reshape her image for today.

Eliach, Yaffa and David F. Eliet. *The Spirit of Life*

Drawing on material from Yaffa Eliach's book, *Hasidic Tales of The Holocaust*, the play relates the experiences of individuals, many of them young people, during the Shoah. Among the stories is that of Anna, who was dying of typhus. After crawling to the top of a hill, her father comes to her and tells her to hold out for a few more days until the camp is liberated. After liberation, Anna discovers her father had been dead for several months, and that the hill she had climbed was a mass grave where he was buried. Another youngster, Moshe, saves himself from freezing to death by dancing like a Hasid during a roll call; and Margaret experiences an act of unexpected and almost unbelievable kindness from a German soldier. Originally produced by the Suitcase Theatre of Circle In The Square at the Kaufman Theatre on Theatre Row in New York City. Publisher and production rights holder, [Samuel French](#).

Eliach, Yaffa and David F. Eliet. *Magda and Josef*

This is an adaptation from Yaffa Eliach's *Hasidic Tales of the Holocaust*. A young woman risks her life to do the right thing when so many others were pretending not to see what was going on around them. Set during the Holocaust, Magda, a young non-Jewish woman, undertakes a perilous journey to secure a document that will help to save the life of the Jewish man she loves. Premiered at The Cleveland Play House in a production by the Cleveland Play House/Ohio University Lab Company. Publisher: [Samuel French](#).

Elias, Jane. *Do This One Thing For Me*

This one-woman [play](#), performed by the playwright, is based on her Greek-Jewish father's testimony to the USC Shoah Foundation, as well as written recollections that he asked his daughter to transcribe. Performed at TBG Arts Center, New York, in April 2015.

Elisha, Rina. *A Double Helix*

A Double Helix is a non-linear work elaborating the inescapability of heredity. It follows the protagonist through four of her formative years during WW II, 24 hours of her wedding day, and in real time as she prepares food. The plot moves through the intercutting of the dramatic action, with commentary on people as biological mechanisms. A five-year-old child becomes the vehicle for comprehending the unequivocal stupidity of humankind, the species that is quintessentially both victim and victimizer of itself. It can be seen as a collage, with the different stages of its main character's life presented simultaneously and refracted through the surrounding characters. The embryonic form of *A Double Helix* emerged at Studio Re-Cher-Chez for Avant-garde Art (a laboratory for new work established by Mabu Mines), evolved into a stage-worthy work, and was awarded the Artists Fellowship Award in Playwriting/Screenwriting from the New York Foundation for the Arts.

Eng, Jenny. *A Moving Picture*, 2020

The winner of the 2020 Jewish Play Prize, this play is an innovative presentation about women in the Ravensbrück and Genshagen camps. Eng's winning play takes place in the present, in the university classroom of a self-aggrandizing Hollywood film expert's seminar of budding film students tasked with writing an authentic Holocaust screenplay. Beneath the surface, it wrestles with Jewish values and present-day social justice issues. It was performed as a reading at the Marlene Meyerson JCC Manhattan in 2022.

Engle, Margarita. *Tropical Secrets: Holocaust Refugees in Cuba*, 2020

Based on Engle's book for young readers and adapted by LM Feldman, this is a play about an eleven-year-old boy who escaped from Nazi Germany and arrived in Cuba in 1939. He befriends a local girl with painful secrets of her own, and even in Cuba, the Nazi darkness is never far away. He dreams of finding his parents again. For ages nine and up. Charlotte Children's Theatre, 2020 and Wells Fargo Playhouse, 2021.

Epstein, Amit, Pavel Dmirski and Yael Ronen. *Tykocin Bat-Yam* (Hebrew, Polish), 2009

Two plays showcased together: In *Tykocin*, a Warsaw newspaper editor investigates a woman who is about to receive the "Righteous Among the Nations" medal. He suspects there is a dark secret behind the story. His research stirs up old demons in the village, and the villagers are forced to confront their past as well as their investigator—a representative of the younger generation. *Bat-Yam* is the story of three generations of one Israeli family, going on a trip to Poland to learn about their past. They arrive at *Tykocin* and dispute among themselves and with the villagers about stolen family assets. Produced as a collaboration between Habima National Theatre, Israel, and Wspolczesny Theatre, Wroclaw, Poland, 2009.

Etlinger, Nini. *The Promised Land*, 1962

This two-act drama is derived from Bertolt Brecht's ballad *The Children's Crusade*, which was set to music by Benjamin Britten. The play chronicles the travels and struggles of 150 children who search for peace throughout war-ravaged Poland but die

while doing so. The play opens with the execution by Nazi soldiers of two elderly peasants and a young couple whose infant child had died of starvation. Their ten-year-old daughter leaves her hiding place and finds their bodies. She is joined by a fifteen-year-old boy whose parents were also killed. And so begins the organizing and journey of the children. Throughout the play, parts of Brecht's original work are heard delivered by an unseen narrator.

Feldman, Susan. *Band in Berlin*, 1999

A musical documentary about Germany's Comedian Harmonists, the popular vocal sextet squelched by the Nazis. Helen Hayes Theater, New York, 1999.

Ferri, Laura. *The Ruins of Memory: Women's Voices of the Holocaust*, 2022

This performance by Tales of the Alchemysts Theatre, Seattle, highlights the experiences of Jewish women throughout the European continent who navigated their way through a horrific time in the twentieth century. The play uses testimony from the women, giving them a voice in history. It was presented at the Taproot Theater, Seattle, in the fall of 2002. Excerpts were presented by Dr. Meghan Brodie's Ursinus College students at Remember the Women Institute's 2023 Women, Theater, and the Holocaust Yom HaShoah readings. See [The Ruins of Memory: Women's Voices of the Holocaust](#).

Filler, Deb. *Filler Up!* 1999

This comedic performance is based on the childhood experiences of Deb Filler, a daughter of Holocaust survivors. Her father nearly starved to death in a concentration camp and had a lifelong obsession about not wasting food. The semi-fictional family in the play inevitably develops issues about being overweight. Filler sings, dances, tells stories, and bakes bread on stage for the audience to later sample. First produced by Theatre J, Washington D.C., 1999. See <https://www.fillerup.ca/>.

Filler, Deb and Alison Summers. *Punch Me in the Stomach*, 1992

In this one-woman [performance piece](#), Filler describes her childhood in a Jewish immigrant family in New Zealand, as well as the experience of traveling back to Eastern Europe to tour the death camps with her father, a survivor of Auschwitz. Produced by New York Theatre Workshop, 1992.

Filloux, Catherine. *Lemkin's House*, 2006

Raphael Lemkin, the man who is credited for inventing the word genocide, as well as pushing the U.S. government to declare it an international crime, is at the center of this play. Lemkin died in 1959. Two of the world's bloodiest genocides, Bosnia and Rwanda, happened after the law he advocated was finally signed in the U.S. in 1988. This play by Catherine Filloux explores the idea of Lemkin being haunted by thinking he did not do enough to stop further genocides. Playscripts Inc.

Fink, Ida. *The Table*, 2008

In [Ida Fink's](#) drama, a prosecutor is preparing four witnesses to testify about killings by the Gestapo. None of the witnesses can agree about specific details regarding the murders, except that many were killed on a specific day. Because the prosecutor cannot present witnesses who can identify specific members of the Gestapo nor agree on all of the details, he cannot, according to the letter of the law, win a conviction. Black Hole Theatre, University of Manitoba, Canada, 2008. Original Language, Polish, published by Salem Press, 2008.

Fishman, Alexis and James Millar. *Der Gelbe Stern (The Yellow Star)*, 2011

Alexis Fishman, a granddaughter of Holocaust survivors, wrote and stars as Erika in this play about a Jewish cabaret singer forced from the stage by the Nazis. The play premiered in Australia in 2011 and in New York in summer 2014. Drawing on her interest in Weimar culture and Berlin at the time, Alexis plays Erika, a darling of Berlin nightclubs. The half sung-half spoken show the audience watches is her finale, before being prohibited from performing by the Nazis. For more information, see Fishman's [website](#).

Fletcher, Rebecca Joy. *Cities of Light*, 2014

This one-woman pre-Holocaust play with music takes audiences back to the cabarets of 1920s Berlin, Yiddish Warsaw, Paris, and Tel Aviv. Katarina Waldorf is a brave and talented cabaret performer who flees Berlin towards places where Judaism and creativity can still thrive. The play features archival songs performed mostly in English, with some original Hebrew, Yiddish, French, and German. Read more about [Fletcher](#), a cantor and educator as well as an actor and playwright.

Fodor, Kate. *Hannah and Martin*, 2019

This play about German-Jewish political theorist Hannah Arendt and philosopher Martin Heidegger is a thought-provoking combination of philosophy, politics, and personal ethics. Heidegger, who joined the Nazi party, was Arendt's mentor and lover. Playing in spring 2019 at the Shattered Globe Theatre, Chicago, IL. See <https://stageagent.com/shows/play/1754/hannah-and-martin>.

Franchi, Eva. *La Ragazza di Dachau*, 1965 (Italian)

The translation of the title is "the girl of Dachau," but it is a double entendre for the "whore of Dachau." The opera presents a trial in which the court hears of the victimization of the female camp prisoner. La Compagnia del Centro Sperimentale del Teatro di Torrelunga di Brescia, 1968; La Compagnia "I Raddomanti," Milan, 1969. See the author's website [here](#).

Friedman, Leah. *Before She Is Even Born*, 1982

The play opens in the back of a Bronx tenement in 1945, as Raisal, a pregnant Jewish immigrant mother, hangs her laundry and is confronted by her guilt-ridden memories. Through flashbacks, she remembers her childhood in pre-war Poland, and how she took her sister's passport and immigrated to the United States. Her mother, sister, and

niece perished in the Holocaust. Raisal confronts questions regarding her survival and identity. Theater for the New City, New York City, 1982.

Frocht, Deborah Lynn. *The Book of Ruth*, 2001

In this [play](#), Hannah and her granddaughter Ruth are in a Nazi internment camp where they have only each other. As they try to save themselves from starvation and avoid being transported East, they fight to preserve themselves, their culture, and their humanity. Hannah tells Ruth recipes, while Ruth draws pictures, both of which help them support each other and be emotionally transported to a better place. Dramatic Publishing Co.

Futterman, Enid and Michael Cohen. *I Am Anne Frank*, 2006

This musical drama is an updated version of Futterman and Cohen's earlier musical, *Yours, Anne* (1985). Writer Enid Futterman and composer Michael Cohen combine spoken excerpts from Anne's diary with songs that reveal the power of her inner life. See more information [here](#).

Gancher, Sarah. *Rutka: A New Musical*, 2023

Along with composers Jocelyn MacKenzie and Jeremy Lloyd Styles, Gancher created this new play based on the internationally acclaimed book *Rutka's Notebook*, a diary left behind by 14-year-old Rutka Laskier in the Jewish Ghetto in Bedzin, Poland in 1943. This teenager and her friends were trying to grow up and survive in a world that had gone terrifyingly mad around them. The premiere concert reading was held at the Bruno Walter Auditorium, New York Library for the Performing Arts in January 2023. This program was part of the Remembrance Readings of the National Jewish Theater Foundation's Holocaust Theater International Initiative honoring International Holocaust Remembrance Day. See www.sarahgancher.org.

Garibaldi, Elise. *Roses in a Forbidden Garden*, 2016

The [playwright](#) adapts the true story of her grandmother, a young German-Jewish girl who finds beauty and love amidst the unspeakable horrors of Hitler's concentration camps. This rock musical portrays the affection Elise has for her grandmother Inge, which clashes with her grandmother's disappointment with Elise's life choices. Based on Elise Garibaldi's book *Roses in a Forbidden Garden: A Holocaust Love Story*. Production rights holder: Elise Garibaldi.

Gaudencio, Livia. *There Is No Sun in Ravensbrück*, 2015 (Portuguese)

Livia Gaudencio created the story of three Ravensbrück prisoners who exchange reports and personal experiences in the camp's barracks. Each of these fictional characters represent a composite: a Jewish French prostitute, a Russian lesbian Red Army sniper, and a German nurse "race defiler" who collaborated with Jews. Through their narratives, the audience learns about countless women's lives, and about daily concentration camp life. The script focuses on aspects of female imprisonment that include gender abuse and solidarity. A reading was performed in São Paulo, Brazil, in spring 2015.

George, Madeleine. *The Zero Hour*, 2010

Described as a dark comedy, the play employs the Holocaust to reflect on contemporary issues and lesbian relationships. Rebecca and her chronically unemployed girlfriend O have created a happy nest in their Queens apartment, but things are starting to unravel. The more O pushes Rebecca to stop hiding their relationship, the more Rebecca's work life writing a textbook for seventh graders about the Holocaust begins to bleed into her personal life. She starts meeting "Nazis" on the subway, passing as hipster professionals but hungry to come out about who they really are. Back home in Queens, O is also sparring with convincingly real visions about her long estranged mother, who keeps appearing to her to argue about her choices. The play explores the relationship between honesty and cruelty. First produced by 13P (Thirteen Playwrights, Inc.) Off-off Broadway at Walkerspace, New York in 2010. Production rights holder: Samuel French.

Ginsburg, Shira. *Bubby's Kitchen*

Bubby's Kitchen is a one act one-woman musical written by and performed by [Cantor Shira Ginsburg](#). The play explores the themes of the legacy of Jewish women's voices, Jewish identity, self-realization, and the personal synthesis of Jewish history, against the backdrop of the Holocaust and modern-day America. Inspired by the heroic actions of resistance her grandparents took against the Nazis as partisans in the forests of Belarus, [Bubby's Kitchen](#) is the story of one young woman's struggle to live up to her grandparents' incredible legacy. Yudis and Motke Ginsburg were among the 30,000 Jews who came out of the forests at the end of World War II. They made their way to America and started a farm in Troy, NY, where Cantor Ginsburg grew up. She weaves together a story of loss, survival, food, and family with vibrancy and wit. The play was performed in April 2016 at the [Manhattan JCC](#), with original music by Cantor Jonathan Comisar, and excerpts were performed as part of the May 2, 2016, program to launch the second edition of this *Women, Theater, and the Holocaust Resource Handbook*.

Glass, Suzanne. *The Milliner*, 2006

The play is about a group of people who are unwilling to give up Germany as their homeland, despite the Nazi threats. Wolfgang, a Jewish hat maker, is forced to flee Germany for England, but he is filled with love for Germany. He is unable to accept that his mother, whom he left behind, has probably been interned in a death camp, and he refuses to give up his German identity in front of his new British neighbors. Produced by Classic Stage Company, New York City, November 2006. Inspired by the author's grandfather, who left for London during the Nazi era.

Glickman, Nora, *Two Charlottes*, 2002

Two Charlottes by [Nora Glickman](#) is based on the lives of the well-known German-Jewish artist [Charlotte Salomon](#) (1917–1943) and of French non-Jewish writer [Charlotte Delbo](#) (1913–1985). The play tells the story of an imaginary meeting between Charlotte Salomon, who was murdered during the Holocaust, and Charlotte Delbo, a non-Jewish member of the French resistance who was a well-known writer. (See Introduction and Delbo bibliography entries.) Both were prisoners at Auschwitz, but they never met. The pregnant Salomon was murdered on arrival, while Delbo

was transferred to Ravensbrück and survived. The play celebrates the lives of both women through their unique creations in visual and written art. It was performed at the International University Theatre Festival, May 2003, in Jerusalem and continues to be performed in several countries throughout Europe, North America, and South America.

Goldberg, Janice and Sue Bigelow. *Rose Colored Glass*, 2007

Set in 1938 Chicago, *Rose Colored Glass* takes place in the back rooms of Lady O'Riley's home and Rose Fleishman's delicatessen. Their disparate worlds, separated by much more than the alley between their kitchens, are about to collide. Peg O'Riley, the 13-year-old granddaughter of Lady, has grown determined that these two mistrustful widows will become friends. In a series of flashbacks, Peg, now older, remembers the moving story of how Lady and Rose formed a united front to fight American apathy in an attempt to bring Rose's nephew out of Europe before the war. The play shows the beginning of the Holocaust from the other side of the Atlantic, and how two women struggle not only with American apathy, but also with immigration laws and bureaucracy. Produced by Theatre 54 at Shetler Studios and Theatres, New York, 2007. Publisher and production rights holder: Samuel French. This was performed as an audio play over WPKN in November 2021, produced by Ripple Effect Artists, New York City. See www.JaniceLGoldberg.com.

Goldberg, Lea. *The Lady of the Castle*, 1954 (Hebrew)

The Lady of the Castle, by famous and prolific Israeli writer [Lea Goldberg](#), takes place several years after World War II, when Zand and Dora, two Israelis, stumble upon a castle somewhere in Europe. Because of a storm outside, Zand and Dora have to take shelter in the castle. They learn that the watchman, who is also the castle's owner, has been hiding a Jewish girl named Lena from the Nazis. The watchman, who has fallen in love with Lena and wants her to stay with him, has not told her that the war is over. Zand and Dora try to save Lena and take her back to Israel. The play was translated into English by T. Carmi, Tel Aviv, in 1970 as *Lady of the Castle: A Dramatic Episode in Three Acts*.

Goldberg, Linda S. *Unwrapped Gifts*, 2017

This play, based on the life and works of artist Charlotte Salomon, was presented as a reading at the Workshop Theater's Jewel Box, New York, in January 2017. Exiled from Berlin to the French countryside in an attempt to flee the Holocaust, she searches for love and sanity in the face of devastating personal loss and the chaos of war. Although she finds salvation in painting her life, she ultimately is sent, pregnant, to her death in Auschwitz. *Unwrapped Gifts* tells the story of the woman and the artist haunted by death, unattainable love, and a world at the abyss. Produced by The Workshop Theater, New York City. Production rights holder: LS Goldberg.

Goldstein, Dana Leslie. *Next Year in Jerusalem*, 2009

Abraham Mendel fled Europe at the start of World War II, fought in Israel's War of Independence, and now, in his seventies, lives in Brooklyn. The play is about his

relationship with his adult daughters. Things come to a head at the family's Passover dinner, leading to great changes for the future. [See details.](#)

Gomon, Harriet. *Cooking with the Mouth*, 2015

In this approximately 35-minute show, the narrator, Jill, is an American Jewish journalist temporarily in Berlin to cover a technology festival. Having learned about the Holocaust at a too-early age, she has a phobia about the subject. However, after she accidentally meets a survivor of Ravensbrück and learns how discussing recipes enabled women to retain a sense of identity and transcend their brutal circumstances. Jill evolves in her ability to deal with the Holocaust, bringing particular a dream of the survivor to fruition.

Goodrich, Frances and Albert Hackett. *The Diary of Anne Frank*, 1956

This theatrical production based on the well-known diary of Anne Frank originally played on Broadway for nearly two years and won the Pulitzer Prize for Drama and the Tony Award for Best Play in 1956. It originally starred Susan Strasberg as Anne, and was revived in 1997 with Natalie Portman making her Broadway debut as Anne. This version of the play about a young Jewish girl hiding from the Nazis in an attic in Amsterdam during World War II caused controversy that still abounds in some circles. Meyer Levin had assumed in 1952 that he would be the one to bring a different version of Anne Frank's diary to the stage. See the entries below on Rinne Groff's *Compulsion* and Meyer Levin's *Diary of Anne Frank* for more information and links. Published by Random House.

Graf, Wendy. *Leipzig* (2006)

This play explores the journey of a three-member Catholic family, whose matriarch has become ill with Alzheimer's disease. She begins praying in Hebrew, unwittingly revealing her long held secret that she is a Jewish child refugee of the Holocaust. Produced by West Coast Jewish Theatre and The Group at the Marilyn Monroe Theater of the Lee Strasberg Institute, opened October 20, 2006. Midwest Premiere, Jewish Theatre of Bloomington, Indiana, 2018; Canadian Premiere, Bema Productions, Victoria, BC, 2021. See <https://www.wendygraf.com>.

Green, Phoebe. *Blessed is the Match*

This is one of the plays about the heroic life of [Hannah Senesh](#) (Szenes), the Hungarian born 23-year-old who immigrated to Palestine in 1939. She was later recruited by the British to be parachuted into Europe in 1944 to try to rescue downed Allied airmen and help the Hungarian Jewish community. One of three women in the British Mandate parachutist effort, she was ultimately captured, tortured, and executed by the Nazis.

Greenberg, Aimee, *Light Falling Down*, 2013

The [play](#) opens with Ruth, a young girl, recounting *Kristallnacht* and the death of her father. Approximately two years later, Alice, a young Gentile woman discovers Ruth is hiding in an underground hole on her farm outside of Warsaw. The first act is a dialogue between Alice above ground and Ruth underground. The second part of the piece takes

place in present day California. Through a series of encounters in a suburban community, Ruth's daughter meets Eva and Klaus from Argentina. Eva is intrigued with a doll belonging to Ruth's granddaughter. The subtext is a growing suspicion that Eva and Klaus are children of Nazis. The play asks whether a survivor's descendant and a Nazi's descendant can co-exist. Produced at the Oceanside Theatre Company, California, 2013, inspired by interviews with female survivors.

Grinstein, Nana. *Witness*, 2021

Aboard the luxury liner St. Louis 1939, more than 900 Jewish refugees fleeing post-Kristallnacht Germany wait helplessly at sea. Despite having papers meant to let them into Cuba, they were barred from disembarking once they arrived. Hoping for a safe haven, the boat lingered for a while off the Florida coast, while news stories chronicled the passengers' increasing desperation. Yet the United States also refused the refugees. As the St. Louis carried them back to Europe in early June, *The New York Times* described it as "the saddest ship afloat." The production was presented December 2021 through January 2022, over the Arlekin (zero-G) virtual Theater Lab platform and Zoom, from Arlekin Players Theater in Needham, Mass.

Groag, Lillian. *The White Rose*, 1998

This play, based on historical events, chronicles the story of eight students from the University of Munich, who protested against the Nazi regime at the height of World War II. The students, who called themselves the White Rose, demonstrate the importance and courage of making a choice not to be a bystander. Dramatists Play Service Inc.

Groff, Rinne. *Compulsion*, 2010

This play by Rinne Groff begins in 1951, when Sid Silver, a man deeply moved by Anne Frank's diary, wants to bring the story to the American masses. Silver pushes to promote the diary's publication, as well as adapting the diary into a play. *Compulsion* looks into Silver's investigation into the diary and explores the obsession he has with retaining its memory. The play is inspired by the true story of author Meyer Levin and his pursuit to bring his version of Anne Frank's story to a wider audience. Mandy Patinkin played the role of Silver/Levin, starring among a cast of marionettes. Dramatists Play Service Inc.

Grusková, Anna. *Rabínka (The Woman Rabbi)*, 2012 (Slovak)

This [play](#) was written and performed in Slovak, but it has been translated into English. It tells the story of Gisi Fleishmann of Bratislava, a hero of the Holocaust and one of the few female communal leaders. The play was later made into a film. Slovak National Theatre.

Hajkova, Anna and Erika Hughes. *The Amazing Life of Margot Heuman*

This play tells the story of Holocaust survivor Margot Heuman, a rare survivor who bore testimony to her sustaining same-sex experience in concentration camps. It was first shown online at the Brighton Fringe Festival in June 2021, and was scheduled to be

performed at the University of Hamburg and the Jewish Museum in Vienna, among other venues. See theconversation.com/lgbt-history-the-amazing-life-of-margot-heuman-how-theatre-gave-voice-to-a-queer-holocaust-survivor-176720.

Hal, Beatriz. *Miracles and Tragedies* (Hebrew and English)

Two journeys, one of a grandson and the other of a grandfather, are shared in this play. Amos is an Israeli boy who is confused and hostile, especially with the approaching Bar Mitzvah. His grandfather, also approaching his own Bar Mitzvah, strives for survival during the Holocaust. The love of a grandfather helps Amos mature in life.

Hamer, Janice (composer) and Mary Azrael (librettist). *Lost Childhood*, 2013

A three-act, full-length opera based on Dr. Yehuda Nir's memoir of his childhood hiding from the Nazis in Poland during World War II, and on conversations with musicologist Gottfried Wagner. When Nir's father was arrested in 1941, Yehuda was eleven years old, and in order to survive, he, his mother, and his teenage sister moved from place to place disguised as Polish Catholics. Commissioned and developed by American Opera Projects. On November 9, 2013, The National Philharmonic presented the first complete concert performance of the opera at the Music Center at Strathmore, North Bethesda, MD.

Hartman, Karen. *The Lucky Star*, 2022

The play portrays the real-life story of Joseph A. Hollander, a wealthy Polish attorney who had the foresight to leave Krakow before the Final Solution. He and his wife escaped the Holocaust and made a life for themselves in America. However, their life is overshadowed by the knowledge that many family members chose to stay, believing they would come to no harm. In the United States, Joseph receives letters from family members trapped in Poland during World War II, documenting life under occupation. From America, Joseph does everything he can to help his family escape, but the papers he acquires for them and the letters he writes all disappear. His letters are lost along with his family. Nevertheless, Joseph keeps the letters he received from his family and stores them away in his attic. After his death, his son discovers the letters, which are the inspiration for the play. Produced by the Chicago Shakespeare Upstairs Theater, 2017, as *The Book of Joseph*. Renamed and presented at 59E59 Theaters, New York City, in 2022. Visit [KarenHartman.org](https://karenhartman.org).

Hartman, Karen. *Leah's Train*, 1994

When Ruth, a young doctor, skips her grandmother Leah's funeral, she ignites three generations of love and secrets. Her boyfriend walks out, her mother pays a devastating surprise visit, and Leah's harrowing childhood journey intertwines with that of Ruth. An ordinary train ride mysteriously takes Ruth through her Russian Jewish family's untold history, opening her to a fuller understanding of her mother, her grandmother, and herself. Produced at Yale University, New Haven, CT, April 1994; National Asian-American Theatre Company, New York, January–February 2009. Visit [KarenHartman.org](https://karenhartman.org).

Hellman, Lillian. *Watch on the Rhine*, 1941

Set near Washington, D.C., in 1940, the play takes place in the home of a wealthy widow. Her daughter will soon arrive with her children and her German-born husband, a resistance fighter who had fled the Third Reich. A Romanian count who supports the Nazis and is also staying at the home discovers who the son-in-law is and that he has funds to aid imprisoned colleagues in Germany. The resistance fighter kills the count, who tries to extort him and threatens to reveal his identity to German officials. With the help of his American in-laws, he flees back to Germany to rejoin his colleagues and their fight. Original production, Martin Beck Theatre, New York, 1941. Publisher and production rights holder: Dramatists Play Service.

Hensel, Betty and Fred Breinersdorfer. *Sophie Scholl the Final Days*, 2019

Avrenim Creatives brought this English language premiere to New York, Off-off Broadway, in August 2019. Based on the Oscar-nominated movie of the same name, this play leads us through the last days of the White Rose group of German students who risked their lives fighting against Hitler in 1943. From their distribution of anti-Nazi leaflets up to their trial four days later, we examine the courage and strength required to defend political and moral values.

Herrendorf, Cora and Teatro Nucleo. *Tempesta*, 1997 (Italian)

Inspired by Mary Berg's account of life and death in the Warsaw ghetto, as well as drawing parallels with Shakespeare's *The Tempest*, the street theater production recreates life in the ghetto through the eyes of Prospero and Miranda. Craftsmen work, children learn the Torah at school, a family prepares for a wedding. The people rebel against the Nazis but cannot escape deportation to the extermination camps. In the final scene, a choir sings as paper blackbirds fly over the heads of spectators, representing those who were murdered. Mary Berg's diary was published as a book in 1945, edited by S. L. Shneiderman, and reissued in 2007, edited by Susan Lee Pentlin. She and her family were able to escape deportation to the extermination camps because her mother had American citizenship.

Hibbert, Cate and Voices of the Holocaust. *I Never Saw Another Butterfly*, 2013

This play takes a retrospective look at the stages toward genocide through the eyes of the children of Theresienstadt: humiliation on the streets of German cities, synagogue burnings, Einsatzgruppen, and resistance. Jewish festivals and cultural values are embedded in the children's story, which ends with their arrival in Auschwitz in 1944. Produced January 2013, Stantonbury Campus, Milton Keynes, UK. Source material, *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp, 1942–1944* by Hana Volavkova.

Hibbert, Cate and Voices of the Holocaust. *Under the Apple Tree*, 2014

Polish nurse and social worker Irena Sendler rescued more than 2,500 Jewish children from the Warsaw Ghetto. At great personal risk, she smuggled children out of the ghetto, providing them with false identity papers and keeping their identities safe in the hope of reuniting them with their families when the war ended. Their names were

kept in glass jars and buried under the apple tree of a house in Warsaw. Produced January 2014, Chrysalis Theatre, Milton Keynes, UK.

Hibbert, Cate and Voices of the Holocaust. *Fragile Fire: The Story of Mordechai and the Warsaw Ghetto Uprising*, 2013

The play tells the story of Mordechai Anielewicz, who in 1943, at age 24, led the uprising against the Germans in the Warsaw Ghetto. While the Nazis were sending the 400,000 ghetto inhabitants to be murdered in Treblinka, Anielewicz and his colleagues took fate into their own hands and fought back. [Voices of the Holocaust](#) is a theatre company based in the United Kingdom that is dedicated to Holocaust theatre and education. Produced in December 2013, Sheffield Library Theatre, UK, and in January 2014, Chrysalis Theatre, UK.

Hibbert, Cate and Voices of the Holocaust. *Meaning*, 2013

This play is based on the life of Viktor E. Frankl and his survival in Nazi concentration camps. Frankl was an Austrian neurologist and psychiatrist. He wrote about surviving the Holocaust and creating meaning in life in even the most desperate circumstances. The play is an ensemble piece that retells Frankl's experiences in his own words. A broad range of philosophical and human questions are asked throughout the play regarding the nature of humanness and survival. Original production, January 2013, Stantonbury Campus, UK. Original Source Material, *Meaning: A play based on the life of Viktor E. Frankl* (2002) by Rubin Battino, Crown House Publishing.

Hines, Kim. *Home on the Mornin' Train*, 2017.

While slavery is alive and well in the United States in 1839, Hitler has called for the extermination of Jews in 1939. Two Jewish children, Rifka and Aaron, are sent into hiding with the Westemeier family in rural Germany. Three other children soon join them. The plan is to take them by boat to safety in Denmark. While in hiding, these Jewish children read slave narratives by Brave Mary. The story of Mary comes alive in this dual timeline, when Mary and fellow slaves seek freedom in the North via the Underground Railroad. Read through the accompanying education guide created by the State of Tennessee [here](#).

Hoffman, Eva. *The Ceremony*, 2017

The play takes place during one day, at a 2001 commemorative ceremony for a horrific massacre perpetrated in 1941 in the small town of Jedwabne, by the town's Polish inhabitants on their Jewish neighbors. For background and excerpts, please see Eva Hoffman, "The Ceremony (Excerpts from a Play)," in Dorota Glowacka and Joanna Zylinski, eds., *Imaginary Neighbors: Mediating Polish-Jewish Relations After the Holocaust*, University of Nebraska Press, 2007, pp. 150–173. See www.thejc.com/culture/theatre/eva-hoffman-1.438805 about a reading of the play.

Hoffman, Miriam. *Reflections of a Lost Poet: The Life and Works of Itzik Manger*, 2012 (Yiddish)

Prominent Yiddish poet and playwright Itzik Manger lived through two world wars. His life and times are portrayed through his songs and poems in this one-man show. Produced by National Yiddish Theater Folksbiene, New York, 2012, (Yiddish with English and Russian supertitles).

Houston, Velina Hasu. *Oh, I Remember the Black Birch*.

On April 22, 2022, excerpts of this award-winning play were part of Remember the Women Institute's annual Women, Theater, and the Holocaust Yom HaShoah event, performed via Zoom. The play is about Brina, a young woman rescued by Japanese Consul Chiune Sugihara in 1940 from Kovno, Lithuania, to Kobe, Japan, during the Holocaust. Once in Japan, Brina is assigned to live with Batya, who has been living there for some time. For this performance, [Dr. Houston](#)'s play was directed by [Rena M. Heinrich](#), with Keren M. Goldberg as dramaturge/producer. Performers were USC theater students. In November 2022 there was a reading of the complete play at Hunter College, New York. See more [here](#).

Hutton, Arlene. *Letters to Sala*, 2011

As she is about to have heart surgery, Sala suddenly presents her daughter, [Ann Kirschner](#), with a priceless collection of more than 300 letters and photographs, revealing a secret she has hidden from her family for nearly 50 years. She had risked her life to preserve this collection during five brutal years as a prisoner in seven different Nazi forced-labor camps. Produced by Annie Russell Theatre, Rollins College, Florida, February 2011. Directed by Eric Nightengale and performed [off-Broadway](#) in New York in October 2015. Based on the book [Sala's Gift](#) by Ann Kirschner. Publisher: Dramatists Play Service.

Israely, Razia and Chaim Marin. *The Dentist*, 2006

This one-woman monologue is about Rosi, a lonely 50-year-old physician coming to terms with her childhood as the daughter of a Holocaust survivor. She tells the story of her father at his graveside. He was arrested by the Gestapo and taken to Auschwitz where he was forced into the *Sonderkommando*. His experiences at the camp alienated him from his family, but before he dies, Rosi is able to forgive him. Produced 2006, Women's Festival Holon Theatre, Israel; 2009 Edinburgh Fringe Festival. Source Material: Dr. Gideon Greif's book, *We Wept Without Tears: Testimonies of the Jewish Sonderkommando from Auschwitz*. English and Hebrew versions.

Jelinek, Elfriede. *Rechnitz [Der Würgeengel]*, 2008 (German)

This is a response by Austrian Nobel Laureate [Elfriede Jelinek](#) to the discovery of the orgiastic massacre of 180 Jews during a party thrown by Countess Margit Thyssen von Batthyany at Rechnitz Castle in Austria in March 1945. The play is a modern "text for speaking" written for performer/messengers who mix the story with language play and haunting stage imagery. In October 2010, the play caused protests in Dusseldorf. Based on the book *The Thyssen Art Macabre*, published by Rowohlt Theater Verlag.

Johnson, Michael angel. *Little Louis*, 2022

African American entertainer Josephine Baker, active in the French Resistance during World War II, tries to warn her friend, Valaida Snow, an African American jazz musician known as “Queen of the Trumpet” who is performing in Nazi-occupied Europe in 1941, about impending Nazi dangers. This short play is part of Remember the Women Institute’s 2023 Women, Theatre and the Holocaust Yom HaShoah readings. See www.michaelangeljohnson.com.

Jones, Jennifer R. *The White Rose: A One-Act Play*, 2015

Based on the true story of The White Rose, a German resistance group made up of University of Munich students, the play centers on the group's core members who speak out against Adolf Hitler and National Socialism through the writing and distribution of leaflets. The group promoted passive resistance and stood against intolerance. When Hans and Sophie Scholl are arrested by the Gestapo and tried for treason, they confess sole responsibility in an attempt to save the others. Produced by Dalton Little Theatre, Dalton State College, Dalton, GA, 2015; staged reading at Chattanooga Theatre Center's Festival of New Plays, 2017. Production Rights Holder: [Jennifer R. Jones](#).

Josephs, Alice and Dean Kaner. *The Night of Broken Glass*

The play is based on the events of *Kristallnacht* on November 9–10, 1938, in Nazi Germany and Austria, when hundreds of synagogues and Jewish-owned businesses were systematically destroyed and up to 30,000 Jews sent to concentration camps. *The Night of Broken Glass* is based on some of the events that led up to the trial of Herschel Grynzspan, called Herschel Green in the play. Produced by The MET Theatre, Los Angeles.

Justman, Zuzana. *Waiting for Father*, 2018

The semi-autobiographical play is set in the Terezín ghetto in 1944, as well as at Vassar College and in New York City in 1954. Helena, an idealistic Holocaust survivor and college student, cannot accept the fact that her father died in Auschwitz. She struggles to make peace with her difficult mother and is torn between two men, an ambitious filmmaker and a charismatic emigre she knew in Terezín. The play contrasts her time in Terezín with her life at Vassar. See more [here](#).

Kafrissen, Rokhel. *A Brokhe*, 2014

A brokhe (a blessing) is a bi-lingual Yiddish-English play, which was presented as a reading at [KlezKanada](#) in August 2014. Set in the Brooklyn neighborhood of Brownsville, in the early 1950s, the play takes place when thousands of Eastern European Jews arrived in the United States after the horrors of the Holocaust. Members of the Brayndls family find themselves haunted by the wartime past and threatened by American forces they don’t quite understand. With guns, ghosts, and gangsters, *A brokhe* explores the role of violence in contemporary Jewish history and the Jewish response to trauma. See excerpts at the [BBC](#) website.

Kahn, Barbara. *Verzet Amsterdam (Resistance Amsterdam)*, 2018

Verzet Amsterdam (Resistance Amsterdam) dramatizes the true story of artists in World War II occupied Amsterdam who banded together to resist fascism and protect Jews from deportation and death. Cellist Frieda Belinfante, poet Willi Arondeus, composer Jan Van Gilse, sculptor Gerrit Van Der Veen, and museum curator Willem Sandberg risked their lives to save their Jewish neighbors. Presented in April 2018 at Theater for the New City, New York, directed by Robert Gonzales Jr. and Barbara Kahn.

Kainy, Miriam. *Cloudburst*, 2002 (Hebrew)

Zibale and Mitzi Schein are Holocaust survivors who live in Israel. Anat Levi, a young woman, comes to their home to interview them about their deceased daughter. However, Anat is really their granddaughter. She has been adopted and is searching for her biological parents. Their meeting brings to the surface old and new traumas that Zibale and Mitzi had worked hard to repress. Produced by Bet Lessin, Tel Aviv, in Hebrew and translated into English. Published by the Institute of Israeli drama in memory of Hanoch Levin. [More information on Miriam Kainy.](#)

Kalnejis Rita. *This Beautiful Future*, 2022

The play is about a romance between Elodie, a very young woman, and Otto, a young Nazi soldier in Occupied France. During August 1944, a critical point in World War II, Elodie is smitten with Otto, overriding the greater situation. Elodie is too naïve to realize that her Jewish neighbors, who were arrested, will not be coming back. Nor does she understand that Otto has shot local people dead. [Theaterlab](#), New York City.

Karo, Inge Heilman. *The Library*, 1993

In this short drama for young audiences, a librarian in the United States looks back at her childhood during the Third Reich, when, as a Jew, she was forced to give up her library privileges.

Karren, Tamara. *Who Was This Man?* 1984

A depiction of the final heroic and selfless acts of Janusz Korczak, the director of the Warsaw Ghetto orphanage, as he prepares the children for their and his final journey to the Treblinka death camp. Originally in Polish, presented in English at La Mama, New York City by the Polish Theater Institute, October 1984, translation by Jacek Laskowski.

Kash, Marcia. *For This Moment Alone*, 2011

The setting is Toronto, 1948. A Jewish family is struggling to recover from the horrors of Holocaust and finally has a reason to rejoice. Ruth is about to be reunited with the only surviving member of her immediate family. However, when she goes to Union Station to meet him, the brother she was expecting turns out to be an impostor holding her brother's papers. She and her family are forced into an impossible situation, because if they abandon this displaced person he risks being deported. Original production, based on a true story, Theatre Aquarius, Hamilton, Ontario, Canada, 2011. Publisher and production rights holder: [Dramatists Play Service.](#)

Katz, Susan B., *Courage Untold*, 1986, revised 1991

This three-act docudrama chronicles the October 1944 prisoners' uprising in Auschwitz-Birkenau. Protagonist **Roza Robotka** and her female compatriots are captured and show courage while facing torture and death. The first act details the preparations for the revolt, including the smuggling of gunpowder by women working in the camp's munitions factory to the *Sonderkommando* that oversees the gassing and cremation of prisoners. The revolt is successful in destroying Crematorium IV. However, in the second act, one of the conspirators betrays her colleagues. The play is based on interviews with survivors, including Hanka Wajcblum Heilman. Typescript can be found in the archives of the US Holocaust Memorial Museum.

Kentof, Alina. *Dr. Yanush Korczak*

This play tells the story of Dr. Yanush Korczak, advocate of children and director of the Warsaw Orphanage. The doctor sacrifices his chance at freedom to accompany his orphans to the concentration camp Treblinka, where he meets his death along with the children. Based on *A Field of Buttercups* by Joseph Hyams.

Kesselman, Wendy. (Adapted from Goodrich and Hackett). *The Diary of Anne Frank*, 1997

This new **adaptation** of the classic production of Anne Frank's story is enhanced with newly discovered writings from the diary, along with survivor testimony, to create a new version of the story. The play was reviewed when it was performed at the F.M. Kirby Shakespeare Theater, Drew University, in Madison, New Jersey in November 2015. Dramatists Play.

Kesselman, Wendy. *I Love You, I Love You Not*, 1982

Teenager Daisy learns to accept and honor her Jewish heritage while visiting her grandmother. Daisy is unhappy with herself and her family life. Her grandmother gives her emotional stability by providing her with grandmotherly advice and support, as well as recounting her experiences in Auschwitz, where she lost her two sisters. Produced Louisville, KY, 1982.

Kessler, Renata. *The Wartime Diary of Edmund Kessler*

This play is based on the diary of the playwright's father, which was published as *The Wartime Diary of Edmund Kessler* (Academic Studies Press, 2010). This is an eyewitness account of his experiences in the Lvov ghetto, the Janowska concentration camp, and in hiding in an underground bunker.

Klein, Gerda Weissmann. *Untitled*, performed in Bolkenhain Concentration Camp
Gerda Weissmann Klein, while a prisoner in Bolkenhain during the Holocaust, received permission to write and stage a light-humored play. It expressed the hope for a better life for future generations, who would find the inmates' present circumstances unbelievable. The play was performed on a Sunday and was so well received that it was presented on subsequent Sundays, so that more prisoners could attend. Mrs. Klein

wrote in her autobiography, *All But My Life*, that she believed her play was “the greatest thing” she ever did in her life.

Kout, Wendy. *Survivors*, 2017

This hour-long educational drama enacts the history of the Holocaust through the eyewitness testimony of ten survivors. A young cast is our guide on this perilous journey. The indomitable depicted individuals personalize history and provide life lessons, hope, and encouragement to speak up and act against today’s hatred and bullying. Commissioned by CenterStage Theatre, Rochester, NY. Productions in 2018-19 reached more than 10,000 students in the Rochester area, and the play was then performed by Theatre Ariel in Philadelphia, in Victoria, BC, Canada by Bema productions, and in Los Angeles, CA by Skylight Theatre. Production Rights Holder: Wendy Kout and Centerstage Theatre. See www.wendykout.com

Krall, Hannah. *To Steal a March on God*, 1980

This play is based on the author’s 1976 interviews with Marek Edelman, the last living survivor of the Warsaw ghetto uprising, as well as on his 1945 memoir. The drama is structured in five sections; the opening and closing are set at a ceremony celebrating the anniversary of the famous ghetto revolt. The three other sections are based on the interviews with the survivor, now a doctor, and use flashbacks to recount the actions of the 24-year-old resistance fighter. Production, Warsaw, May 1980. Original language, Polish, with an English translation by Jadwiga Kosicka.

Kraus, Joanna H. *Angel in the Night*, 1995

This [play](#) is designed to inspire the audience to realize that even one person can make a difference. The drama is based on the true story of a Polish Catholic teenager named Marysia Pawlina Szul, who saved the lives of four Jewish people during World War II. The story follows Marysia’s struggle to save the fugitive family, even as it became more dangerous. Dramatic Publishing Co.

Kraus, Joanna H. *Remember My Name*, 1989

This story, which is inspired by the historical account of [Le Chambon sur-Lignon](#), tells of a young Jewish girl’s survival in wartime France, along with those who tried to help her. The play was performed by J-Town Playhouse company for Yom HaShoah in Jerusalem in 2015 as part AACI’s (Association of Americans and Canadians in Israel) program. Samuel French Inc.

Kron, Lisa. *2.5 Minute Ride*, 1996

The [play](#) is based on author Lisa Kron’s relationship with her father, Walter, a German-Jewish Holocaust survivor who escaped Germany by Kindertransport in 1937 at age fifteen. The play recounts anecdotes of Kron family life, including her father’s insistence on an annual family trip to an amusement park in Ohio. A trip that Lisa takes to Auschwitz with her ailing father helps her better understand Walter’s personal history. Switching from the amusement park to the concentration camp, the play portrays the author’s idea that “humor and horror are flip sides of the same coin.” The play received

an OBIE Award, Drama Desk and Outer Critics Circle nominations, Los Angeles Drama-Logue and GLAAD Media Awards, and was named the best autobiographical show of 1999 by New York Press. La Jolla Playhouse, 1996; Public Theater, New York, 1999; toured extensively to theaters including the American Repertory Theatre, Hartford Stage, the London Barbican and Theater Company Rinkogun in Japan.

Lancet, Noya. *Not Because of the Memories*, 1998 (Hebrew)

In the middle of a Holocaust Memorial Day ceremony, a young man jumps onto the stage and asks to commemorate the occasion in a different way. He is a grandson of a survivor, and he wishes to tell the love stories that are tied with his family history and are connected with the State of Israel. The text combines segments from poems and prose written about the Holocaust. Produced by Habima, 1998.

Laskina, Lena and Yevgeny Aryeh. *Momik*, 2005 (Hebrew)

Momik is the 10-year-old son of Auschwitz survivors growing up in Jerusalem in 1959. His parents, traumatized by the Holocaust, avoid telling him anything about the subject. He creates his own fantastic narrative of what happened "there." Momik is walking side-by-side with his younger self, reliving his childhood, surrounded by traumatized survivors, when one day Anshel arrives. He is the brother of Momik's dead grandmother and was a writer before the war. Now he barely talks. Momik tries to help his new "grandfather," finding out as much as he can about what happened to him. Momik wants to find the "Nazi beast," which he thinks is real, and kill it. Produced by Gesher, 2005. Based on David Grossman's *See Under: Love*. Publisher: [Hakibbutz Hameuchad](#).

Lauro, Shirley. *All Through the Night*, 2009

[All Through the Night](#), which was inspired by interviews with German non-Jewish women, is set during and after the Third Reich. The story examines the Nazis' impact on these young women's lives, through adulthood, under the regime. Hard choices were made, and they chose to survive or succumb. They are all changed forever by their experience. The New York premiere was presented in 2009 by Red Fern Theatre. Samuel French, Inc.

Lebow, Barbara. *A Shayna Maidel*, 1987

This play by [Barbara Lebow](#) begins in 1946, when Rose Weiss, a young woman in her twenties, is living in a Manhattan apartment. Rose came to America with her father from Poland when she was four years old. Rose's mother and sisters were supposed to join them but were stuck in Europe when the war broke out. Rose, who is now "Americanized" and lives with her father, is confronted with the arrival of Luisa, the only one of her sisters who survived the war. Luisa and Rose are very different, and both have to learn to adjust to each other. Luisa brings memories of the times before the war. When Rose receives a letter that her mother wrote before the war, a new sense of family is created, with a conviction for a better future from the troubled past. Dramatists Play Service, Inc.

Lehman, Rhea. *Hitler on the Roof*, 2011 (Danish and English)

This is a **black comedy** in which Dr. Joseph Goebbels and filmmaker Leni Riefenstahl are doomed to a perpetual afterlife in which they must confront their pasts. Locked deep inside the present-day *Führerbunker*, the two engage in cunning feats of denial, manipulation, and pure slapstick. Written during an alarming rise of Danish Nationalism in 2011, this play is a timely reminder of the consequences of selling lies as truth and propaganda as art. The play toured Denmark for two years with the company Folketeatret; an English language version of the play, produced by Akvavit Theatre, toured Europe, 2017; Strawdog Theatre Company, Chicago, June–July 2017. Production Rights Holder: Rhea Leman.

Leichter, Käthe with Herta Breuer. *Schum Schum*, 1942

This play was written by two Jewish political prisoners, Social Democrat **Käthe Leichter** and Communist Herta Breuer, and performed in Ravensbrück women's concentration camp. The play was lost, but was described by Rosa Jochmann, an Austrian Social Democrat political prisoner who survived. See the Introduction above for more details.

Leitner, Isabella. *Fragments of Isabella*, 1989

A dramatic presentation of Isabella Leitner's autobiography. Leitner, a Hungarian Jew, survived Auschwitz (where her mother and younger sister were killed on arrival in May 1944), a labor camp, and a death march to Bergen-Belsen (where another sister died). After liberation by the Russians, she and two surviving sisters arrived in the United States on the day World War II ended. Produced by Abbey Theatre, Dublin, 1989.

Lev, Gabriella and Ayellet Stoller, *Shulem*, 2017

Gabriella Lev, a child of Holocaust survivors, is the founder and director of **Theatre Company Jerusalem** (based in Jerusalem), which presents original plays in Hebrew and English that often have a feminist or Holocaust-related theme. *Shulem* juxtaposes the traditional Seder night with personal truncated memories from the Shoah in a unique and powerful dramatization.

Levitin, Sonia. *Surviving Mama*, 2012

As Marlena, a Holocaust survivor, becomes increasingly forgetful and eccentric, her daughters are in turmoil. We see the escape, the terrible price Mama pays for a visa, and the emotional aftermath for the entire family once they are reunited in America. Courageous and strong, Mama is a survivor to the end. "Nobody dictates to me!" Produced at Edgemar Theater, Santa Monica, CA. Production rights holder: **Sonia Levitin**, Sunny Productions, Los Angeles, California.

Lieberman, Edith and Harold Lieberman. *Throne of Straw*, 1976

This play uses music and song to tell the tale of Chaim Rumkowski, the leader of the Lodz ghetto *Judenrat*. He is manipulated by the Nazis into the moral quandary of having to decide whether to give up some Jews to possibly save others. Produced by: Odyssey Theater, Los Angeles, 1976.

Lieberman, Susan and Stephen J. Morewitz. *Steamship Quanza*, 1991

This play written in seventeen scenes chronicles the true story of the *S.S. Quanza*, a steamship that carried Jewish refugees from Lisbon in 1940. Not permitted to disembark in Mexico, the ship arrived in Hampton Roads, Virginia with more than 80 Jewish passengers. Finally, through the intervention of Eleanor Roosevelt, they were able to leave the ship. The play includes historical figures such as Rabbi Stephen Wise, Breckinridge Long, and Eleanor Roosevelt, as well as fictional versions of actual persons. Produced by Chicago Dramatists Workshop, 1991. Production rights holders: Susan Lieberman and Stephen J. Morewitz.

Liebrecht, Savyon. *Mushkat*, 1998 (Hebrew)

Lydia and Paula are rich Jewish sisters, living in Hungary. During the war they hide in the basement of their estate, together with Lydia's son, Albert, and a Christian maid named Sonia. Life is extremely difficult in hiding, and they are cold, hungry and afraid—unfamiliar feelings for these wealthy characters. Truth comes to light, with connections and relationships, including those between Sonia's family and the rich Jews, and a love story blooms between the young. Staged by Habima, Israel, 1998. Publisher: Or Am. See more information [here](#).

Liebrecht, Savyon. *The Banality of Love*, 2007 (Hebrew)

This play deals with the complex love story between Jewish philosopher Hannah Arendt and Martin Heidegger, her professor and a Nazi supporter. The settings are in 1920, when Arendt and Heidegger are young and having an affair, and in 1975, where a young Israeli student is interviewing a much older Arendt for the Hebrew University archive. Originally in Hebrew, the play was also produced by Theater Bonn, Germany.

Liebrecht, Savyon and Ella Milch-Sheriff. *Die Banalität der Liebe*, 2018 (German)

January 2018 was the world première in Regensburg, Germany, of *Die Banalität der Liebe* (*The Banality of Love*), an opera composed by Ella Milch-Sheriff, with a libretto by Savyon Liebrecht. This opera discusses central questions about recent German history: questions about delusion, guilt and the nature of evil, and of love. Specifically, it is the story of the relationship between Jewish philosopher Hannah Arendt and Martin Heidegger, her professor and a Nazi supporter. The publisher is Or Am.

Liebrecht, Savyon. *I'm Speaking to You in Chinese*, 2005 (Hebrew)

Miri is a director and mother of three who returns to her childhood home to ready it for sale. As she organizes things, she returns to her past and family. She deals yet again with her Holocaust survivor parents, as well as a secret romance between her aunt and her father. A mysterious real estate agent helps her get over it, make peace with her past, and find love. Get more information on [I'm Speaking to You in Chinese](#). Produced by Bet Lessin, 2005, based on Savyon Liebrecht's book, published in 1992.

Litwak, Jessica. *Promised Land*, 2015

This play by [Jessica Litwak](#) is about the relationship between two women brought together in the forest, as they try to escape from the Nazis. Sonia, a young girl

who is an atheist, takes Rivka, the rabbi's wife, from the ghetto to hide in the forest. Commissioned by The National Federation of Jewish Culture.

Loher, Dea. *Olga's Room*, 1992

Translated from German by David Tushingham, this **play** is based on the true story of **Olga Benario Prestes**. A revolutionary communist German Jew, she went to Brazil with Brazilian communist leader Prestes. Pregnant with his baby, she was deported from Brazil to Nazi Germany in 1936 and ultimately murdered in Ravensbrück in 1942.

Louw, Gail. *Blonde Poison*, 2012

This **play** is based on the true story of Stella Goldschlag, who was given the nickname Blonde Poison by the Gestapo, because she betrayed up to 3,000 fellow Jews in Berlin during World War II. Oberon Books.

Lucas, Anne Marilyn. *From Silence*, 2016

Rigid but loving grandmother Esther Gold has preserved her mental balance by keeping her Holocaust experiences secret. Her safe world is upended when her synagogue is placed on lockdown in response to a terrorist threat, with her granddaughter inside. During the endless waiting, Esther begins thinking about her decision to remain silent about the Holocaust and its effect on her family. She re-experiences her years in Ravensbrück women's concentration camp and relives the times her daughter and granddaughter begged her to speak about her experiences. She is ultimately shaken of her fear of sharing her past, realizing it is her duty to speak out. However, it may be too late for her granddaughter to hear her story. Presented by Theater for the New City, New York City, November 2016. Inspired by the book *Say the Name: A Survivor's Tale in Prose and Poetry* by Judith Sherman (2005, University of New Mexico Press). Anne Marilyn Lucas, production rights holder.

Luce, Clare Boothe. *Margin for Error*, 1939

A Jewish NYPD officer named Moe Finkelstein becomes a bodyguard for a German government employee, who is secretly in trouble for misusing federal funds intended for spying on the United States. Another German conspirator plans to kill the two-timing government employee and blame the murder on Finkelstein. Yet the conspirator is suddenly killed, prompting Finkelstein to investigate and uncover the real cause of death.

Magid, Cheri. *The Chosen Ones*

The play begins in 1939 Germany, when Felix Kersten, a doctor of Chinese medicine, has just been tricked into becoming Heinrich Himmler's private doctor. What does he do as his world becomes a drama of life and death? All he can think of is that someone has dropped him into the darkest of comedies. He could make very bad and potentially deadly jokes or become a spy. Or he could focus on his mistress, which might be even more dangerous. The play is about what it means to be a good person in a world where goodness itself has been obliterated. (As World War II was coming to an end, Kersten

was instrumental in the release of women from Ravensbrück concentration camp.)
Production Rights Holder: Beth Bickers, Agency for the Performing Arts.

Maisel, Jennifer. *Eight Nights*

Eight Hanukkah celebrations over eight decades, from 1949 to 2016. At age 19, a Holocaust survivor named Rebecca arrives in the United States and observes Hanukkah. Every year, she celebrates in the same apartment: sometimes with her father and other times, with her husband, friends, and generations of women after her, yet Rebecca still struggles to escape the past. See jennifermaisel.com/eight-nights.

Malpede, Karen and George Bartenieff. *I Will Bear Witness: The Diaries of Victor Klemperer*, 2001

This is a dramatic adaptation of the second volume of Victor Klemperer's diaries. The son of a rabbi, Klemperer was a professor and journalist who was able to survive the Holocaust because his wife was not Jewish. Klemperer remained in Dresden during World War II, where he chronicled life in Nazi Germany, mostly surrounded by other Jews in mixed marriages. Classic Stage Company, New York City, March–April 2001.

Mandelbaum, Joel and Susan Fox. *The Village, an Opera in Two Acts*, 1995

This opera is based on the Holocaust experiences of two brothers hidden from the Nazis on an estate just outside of Paris. In the opera, a Jewish boy, David Cohen, is hidden by a Gentile family in a Normandy town. The Nazis eventually occupy the town, and soon before liberation there is greater danger that the child will be discovered.

Mann, Abby. *Judgment at Nuremberg*, 1957

An obscure American judge arrives in Nuremberg in 1947 to preside over the trial of four German judges, accused of crimes against humanity for their role in carrying out heinous Nazi laws. The trial is affected by political considerations, because the Cold War with the Soviet Union begins to seem more pressing than meting out justice for relatively low-level Nazis. Originally written as a 1957 television play, later made into an Academy Award winning 1961 film. Played on Broadway, New York City. Publisher and production rights holder: Samuel French.

Mann, Emily. *Meshuggah*, 2003

This tragicomedy is set in the 1950s Upper West Side. Recent Jewish immigrants to New York try to adjust to the city in the wake of the Holocaust. Protagonist Aaron is a struggling writer, who falls in love with a friend's mistress from Warsaw. Dark secrets threaten to disrupt the relationship and Aaron's life. Note: this play is an adaptation of Isaac Bashevis Singer's novel of the same name. Read more about adapting this play for Broadway, courtesy of [Playbill](#).

Mann, Emily. *Annulla, an Autobiography*, 2006

The one-woman [play](#) focuses on the exchange between Annulla, a Holocaust survivor, and Emily, a character based on the author, who comes to record Annulla's oral history

of her experiences in the Holocaust. Production of West End Artists Company, Theatre at St. Luke's, New York City, 2006. Theatre Communications Group.

Mansfield, Cathy Lesser. *The Sparks Fly Upward* (opera), 2008

This opera by composer/librettist Mansfield was first fully staged in 2008. It follows the stories of three families in Berlin during the Holocaust. In June 2014, to promote interest in a live performance in Washington, DC, a video of the in a production was screened in Alexandria, VA. [Clip from video](#).

Mardirosian, Gail Humphries. *Traces in the Wind*, 2017

Traces in the Wind centers on a Dutch, French, and Czech woman who survived the Holocaust: Rosalina Glaser, Charlotte Delbo, and Eva Kavanova. These women were betrayed, humiliated, incarcerated, and experienced psychological and physical abuse, and yet survived. Through the staged reading, Mardirosian hopes to bring their voices to life to generate reflection, connections to contemporary situations, and ultimately a call for action in current situations that challenge social justice and precipitate violence against women. Presented at the Embassy of the Czech Republic, Washington, D.C., January 2017, for International Holocaust Remembrance Day.

Martineau, Ariana. *Tatyana Markus: Hero of Ukraine*, 2018

This play was an honors senior project at Grand Valley State University, MI. Tatyana Markus was nineteen years old when the Nazis invaded Ukraine and took control of Kiev (Kyiv) . She joined the Underground Communist Resistance with her father and boyfriend, and she was responsible for the death of dozens of Nazis. She was captured by the Nazis shortly before her twenty-first birthday and tortured for five months until her death. Production Rights Holder: Ariana Martineau.

Mazya, Edna. *Vienna by the Sea*, 1991 (Hebrew)

A group of Viennese Jews meet once a year in a hotel by the sea, ignoring the rise of the Nazi party. The vacation is interrupted by the arrival of David, a regular guest, who had been imprisoned in Dachau for a year. When he tells them about his experiences and informs them Austria has surrendered to Hitler, they refuse to believe him. Produced by Haifa Theatre, 1991.

Mazya, Edna. *Family Story*, 1997 (Hebrew)

One Jewish family leaves their home in Vienna in exchange for Heidelberg, Germany. Ruth, the family's matriarch, is engaged in a love affair with Robert. Both are Jewish and subsequently fired from their jobs. Despite the affair, Ruth won't leave her husband, Otto; her daughter, Anushka; Freddie, her neurodivergent brother; and her aunt, Miriam. Because of the affair, Robert leaves Ruth and immigrates to Palestine. Aunt Miriam manages to secure visas for everyone in the family but herself. Everyone else immigrates to Israel, leaving Miriam behind to die alone in Germany. The family struggles to adjust to life in Israel with life, death, and illicit love affairs defining their growth in a different country.

McGreevey, Annie and Roger Grunwald. *The Mitzvah Project*

The Mitzvah Project is a one-person, one-act play—part of The Mitzvah Project, which includes a lecture and audience discussion. The play explores the story of the more than 100,000 German men classified as *Mischlinge* (mixed Jewish-Aryan) who fought in the German armed forces. Roger Grunwald transforms himself into various characters to tell the story. In addition to Christoph the “Mischling” he becomes a Polish Jew from Bialystok. Christoph has been imprisoned in Auschwitz because he tried to stop the slaughter of Bialystok Jews. Upon seeing the brutalization of a young woman and her baby by the SS, Christoph realized that the blood flowing in the trench was the same blood as his. To end her suffering at the hands of the SS, Christoph first killed the Jewish mother and then the SS Captain. See www.themitzvah.org. Presented at numerous universities in the United States and United Kingdom.

Meinstein, Mecha. *Remembering*, 2019

This production of vignettes is from the biography of Leah Cik Roth, a survivor of four concentration camps who lost 106 members of her family. Six primary actors represent Leah from age 5 to 94. Based on Meinstein’s book, *My Eyes Looking Back at Me: Insight Into a Survivor’s Soul*, the dramatization was presented at Mary Ann Wolfe Theater, Florida International University, on November 4, 2019.

Meisel, Suzanne Tanner. *Beyond Me: A Song Cycle in the Key of Survival*, 2011

This multimedia musical is performed by Tanner. It is the story of [Rachel Goldman Miller’s](#) triumph of spirit after enduring the loss of her family to the Holocaust and her son to AIDS. The production is the product of a ten-year artistic effort to document a survivor’s life through song, personal testimony, documentary footage, and contemporary art. The musical was performed in St. Louis, MO, and at the United Solo Festival, Theatre Row Studio, New York City, September 20, 2014.

Meishar, Stav. *The Escape Act: A Holocaust Memoir*, 2019

This [one-woman show](#) by the playwright is based on the extraordinary life of Irene Danner, a Jewish acrobat who witnessed the rise of the Nazi party as a teenager and survived the Holocaust hiding and performing in a German circus. In this dynamic physical storytelling, using puppetry, acrobatics, and rare archival footage, the playwright, a grandchild of Holocaust survivors, charts Irene’s life from youth to epic escape, and the budding of a new circus family. As she travels through Irene’s life it triggers memories of her own family history and struggles with multigenerational trauma. See www.stavmeishar.com.

Merkin, Ros. *Suitcase*, 2013

[Suitcase](#) is a site-specific promenade performance created to tell the story of the first arrivals in Britain of the Kindertransport, performed at train stations. *Suitcase* takes its audience on a journey around the station, meeting children who came on the Kindertransport as well as an organizer for the Refugee Children’s Movement, a fundraising railway worker, foster parents waiting for their assigned child, and a woman objecting to the children’s arrival. The performance features songs of the time and

original music. Produced at Glasgow Central Station, November 11, 2013. Freely available on internet.

Miller, Naomi. *You Are the Future*

Naomi Miller, a professional singer, actress, educator, and daughter of Holocaust survivors, produced and performs this musical multi-media program. Its purpose is not only to commemorate the Holocaust but also to challenge the next generations to fight against racism, bullying, and oppression. She portrays grandmother Katrina, who saved 25 Jewish children from the Nazis by hiding them on her farm outside of Paris. Throughout the program, she also portrays various other characters and sings songs dedicated to them, including her parents, a child survivor of Terezín, Otto Frank, and Abraham Sutzkever. A PowerPoint presentation enhances each song and story. A Study Guide is available to educators.

Miller, Phyllis Zimbler. *Thin Edge of The Wedge*

This nonfiction play utilizes firsthand accounts of Holocaust survivors and saviors in a dramatic overall historic timeline narrative. These first-person monologues help students experience a closer emotional connection to the historic past and better understand the need today to safeguard democracy. Recommended for school presentation programs. See www.millermosaicllc.com/thin-edge-holocaust. For a free copy of the play (in English or German), write to pzmiller@gmail.com.

Milligan, Alexis and Michael McPhee. *937: The Voyage of the Doomed, 2013*

This half-hour play from Two Planks and a Passion Theatre Company had an eight-show run in 2013 at the Atlantic Fringe Festival, Halifax, Canada. Along with two Dalhousie theater students, the play's creators animated coats and used shadows to tell one family's story aboard the doomed passenger liner **St. Louis**. The ship's 937 passengers, 900 of whom were Jewish, sailed from Germany for Havana in 1939 to flee Nazi persecution. The play is largely a story about a father trying to lead his family to safety, but also trying to protect his son from knowing something is wrong. There is no dialogue. Milligan is a former puppeteer with Mermaid Theatre and CBC's *Mighty Jungle*.

Miloro-Hansen, Angela. *The Star on My Heart, 2016*

Based on survivor Inge Auerbacher's story, the play follows Inge's life in back-and-forth vignettes. At age seven, Inge, along with her family, is taken from home in Germany and sent to the Terezín concentration camp. After liberation in 1945, Inge falls ill with tuberculosis. She spends two years on complete bed rest in a New York City hospital. Once released, Inge attempts to fit in at her new high school and discovers she loves science. She graduates after two years of schooling and goes on to become a successful chemist and author. Produced by Geauga Lyric Theater Guild, Chardon, Ohio; Manhattan Repertory Theatre, NYC Times Square, April 2016. Based on *I Am a Star* and *Beyond the Yellow Star to America* by Inge Auerbacher, as well as interviews with her. All rights are held by Angela Miloro-Hansen.

Mitchell, Shelley. *Talking with Angels*, 2001

This [play](#) is about the true story of Gitta Mallasz's heroic attempt to save her three Jewish friends, along with more than 100 women and children, from deportation during World War II. Gitta protected the women and children by sheltering them in a "war factory" that she managed.

Mnouchkine, Ariane. *Mephisto*, 2019

Set between 1923 and 1936, this play follows the rise and societal impact of Nazism on various members of a performance company. Each person has a different response and political opinion to the bigotry unfolding around them. The leader of the performance company is Hendrik Hoefgen, who chooses Nazism over his friends and coworkers in order to bolster his own theatrical career. [Learn more about *Mephisto* here.](#)

Moscovitch, Hanna. *The Children's Republic*, 2011

Among the Polish-Jewish children that Dr. Janusz Korczak is protecting in a Warsaw orphanage are a violin prodigy, a troublemaker, a young girl abandoned by her mother, and a malnourished boy. Even as the known ending looms, we are engaged in the everyday details of keeping the children alive. Production: Tarragon Theatre Mainspace, Toronto, November 2011.

Moscovitch, Hanna. *East of Berlin*, 2009

As a teenager, Rudi unearthed a secret about his father: he was a doctor at Auschwitz. Rudi lashes out against his father and flees to Germany, where he studies medicine at university. He also falls in love with Sarah, the daughter of a Holocaust survivor. In one young man's journey with guilt, sins of the past, and love, Rudi experiences emotional ups and downs as he comes to terms with his family's past.

Nanus, Susan. *The Survivor*, 1981

A group of daring Jewish teenagers smuggle food, other necessities, and then arms to the suffering Jews of the Warsaw ghetto. Morosco Theatre, New York, 1981. The play is based on survivor Jack Eisner's 1980 autobiography, *The Survivor*.

Needleman, Felicia and Laurence Holzman. *Wallenberg: A New Musical Drama*, 2010

A [musical](#) that describes the amazing life story of a man who single-handedly saved the lives of thousands of Budapest Jews during the Holocaust. Music by Benjamin Rosenbluth. Produced in White Plains, NY Performing Arts Center in October 2010.

Nowak, Alina. *Auschwitz Oratorio*, 1970 (Polish)

This Polish play depicts the horrors of the Auschwitz maternity barrack by using a female chorus speaking in verse, with a prisoner who serves as a midwife. The midwife recounts the details of infants drowned, bodies fed to rats, infants with Aryan features being taken for adoption, and newborns starved to death when their malnourished mothers cannot breast-feed them. Unpublished English translation by A.M Furdyna.

Obolensky, Kira. *Hiding in the Open*, 2011

Hiding in the Open is a theatrical adaptation of Sabina Zimering's memoir, with the same name. The play is the true story of two Jewish sisters who obtain false Catholic identities in Poland during World War II. The sisters work in a Nazi hotel and live in constant fear that their true identities will be discovered. Playscripts, Inc.

Obolensky, Kira. *Why We Laugh: A Terezín Cabaret*, 2011

This adaptation of the Terezín cabaret combines scenes and songs from the original cabaret with new scenes that reflect upon a scholar's attempts to imagine how that original cabaret might have been performed in the concentration camp in 1944. The new adaptation came out of the work of Dr. Lisa Peschel, who had for years been researching the role of theater during the Holocaust. It was performed on site at Terezín in 2011, part of the Prague International Festival. The North American Premiere was presented by Fortune's Fool Theatre at the Open Eye Figure Theater, Minneapolis, MN, in 2015. Visit KObolensky.com. The original cabaret was written in the Terezín camp by Dr. Felix Prokeš, Vítězslav "Pidla" Horpátek, Pavel Weisskopf, and Pavel Stránský.

Olmert, Aliza. *Piano Fantasy*, 1994 (Hebrew)

Sixty-year-old Anna returns to the village in which she grew up in Poland. The village has financial problems that it hopes to solve through Jewish tourism. The villagers fight over accommodating Anna. Anna is there to find her piano, the one she was playing with her mother when the Nazis came and took her. She wants her grandson to have the piano. She stays with an old couple and soon begins to suspect their house was her own childhood house. Helena, her hostess, fears Anna will not only take the piano but the house itself. The farmer confronts his wife after she kicks Anna out, and finds out the truth: Helena's parents worked for the Jews, and her mother told the Germans about Anna's family. When Helena's father saw the Jewish family on the train, he took the house. Anna shows them papers that prove the house is hers, but says she'll only take the piano. Helena refuses, being influenced by the village's hatred of Jews. Anna tells her there is gold under the floor, and Helena and her husband tear down the house. Production: Cameri Theater, Israel, 1994.

Or, Tirza and Yonah Rlgai. *On Lambs and Wolves* (Hebrew)

Yashek, a Jewish boy, survived the Holocaust because he was raised by his gentile nanny and her husband. They christened him and gave him this name instead of his birth name, Avner. He was later brought to Israel and put in school, and had a hard time adjusting. Publisher: Tel-Aviv: Alef.

Ozick, Cynthia. *The Shawl* (also called *Blue Light*), 1990

The New Yorker published [Cynthia Ozick](http://CynthiaOzick.com)'s short story *The Shawl* in 1980, and in 1983 the same magazine published her sequel called *Rosa*, a novella. Both stories were incorporated and published as a book in 1995. Meanwhile, Ozick decided in 1990 to dramatize *The Shawl* and *Rosa* for the stage. In 1992, the play, which portrays the harrowing memories of a female Holocaust survivor, had two staged readings in New York at Playwrights Horizons. This was followed by a production, directed by Sidney

Lumet, at Sag Harbor's Bay Street Theatre. After revisions, in 1996 *The Shawl* was produced off-Broadway, at Playhouse 91 of the American Jewish Repertory Theatre. In 1995, actress Claire Bloom presented a dramatic reading of *The Shawl* on *Jewish Short Stories from Eastern Europe and Beyond*, a National Public Radio series.

Pascal, Julia. *Theresa*, 1990

The play, the first of **Julia Pascal's** Holocaust trilogy, is based on secret research about the occupation of the Channel Islands by the Nazis, as well as the true story of Theresa Steiner. She was one of three Jewish women deported from Guernsey and gassed in Auschwitz. *Theresa* reveals the collaboration of the government, police, and ordinary islanders with the Nazis between 1940 and 1944. The play is a fictionalized retelling of Theresa's story, incorporating theater, music, and dance. March 1990, Gulbenkian Studio Theatre, Newcastle, UK; November 5, 1995, New End Theatre, Hampstead, UK, as part of *The Holocaust Trilogy* by Julia Pascal. Published by Oberon books.

Pascal, Julia. *A Dead Woman on Holiday*, 1992

A Dead Woman on Holiday, the second of **Pascal's** trilogy, takes place during the Nuremberg Trials after World War II. Sophie Goldenberg, a French Jew, is working as a translator during the hearings when she and a Catholic American soldier meet and fall in love. However, she has an English husband, and he, an American wife and child. In addition to the war crimes theme, the play addresses issues such as adultery, guilt, and survival. Published by Oberon books.

Pascal, Julia. *The Dybbuk*, 1992

This is the third play in **Pascal's** Holocaust trilogy. Using the concept of S. Ansky's 1914 Yiddish play about a dislocated soul that inhabits a living person, English playwright and director Pascal has framed it in the context of the Holocaust. The soul is that of a person who has died too early, and the play opens with a monologue by Judith, a contemporary British Jew describing a trip to Germany. Unable to shake her thoughts of the generations lost to the Nazis, Judith is haunted by the faces she sees in dreams, her own dybbuks. The scene changes to a wartime ghetto, and Judith becomes one of five Jews living in too-close quarters on little more than fear and memories. *The Dybbuk* premiered in London at the New End Theatre in July 1992, then the Lillian Baylis Theatre. Since 1992 it has played in Munich at the Festival of Jewish Theatre, at Maubeuge's International Theatre Festival, in Poland (British Council tour), Sweden, Belgium, and a major British regional tour. *The Dybbuk* is published by Oberon Books in "The Holocaust Trilogy," three plays by Pascal. *The Dybbuk* had its US premiere at Theater for the New City in New York City in August 2010.

Pascal, Julia. *Woman in the Moon*

An American journalist confronts Wernher von Braun about his Nazi past as he is about to help the United States with research for the moon landing. Fritz Lang's great silent space travel fantasy movie *Frau im Mond* premiered in 1929 and had an enormous impact on German rocket scientists such as Wernher Von Braun, the brains behind the 1969 US space mission. But Von Braun's achievement caused the deaths of thousands

of slave laborers in Camp Dora, where V1 and V2 rockets were constructed. The play has music and is an ensemble piece. Produced at Arcola Theatre, London. Publisher: Oberon Books, 2001. Production rights holder: United Agents, London.

Pascal, Julia. *The Yiddish Queen Lear*, 1999

Russian-born New Yorker Esther Laranovska gives her Yiddish theater business to her daughters. Two of them cast her out onto the streets. She starts a new Yiddish Theatre of the Streets, which fails. In despair, she goes to France, but she is caught by the Nazis on the Swiss-French border. The play premiered at Southwark Playhouse in 1999. (Jacob Gordin's 1898 Yiddish-language play *Mirele Efros* was also known as *The Jewish Queen Lear*.) More information about the [playwright](#).

Pascal, Julia. *12-37*, 2022

The play *12-37* includes the role of Rina Goldenberg, a Yiddish theater actor who is deported from the Vilna Ghetto and is the survivor of sexual slavery in concentration camps. She is the love interest of one of two brothers who faced antisemitism and left for pre-Israel Palestine during the British Mandate. The play was performed at the Finborough Theatre, London, in November-December 2022. See a [review](#). See www.juliapascal.org.

Pascal, Julia. *As Happy As God in France*, 2023

With text researched in France, Germany, and the United States, this play explores the incarceration of Charlotte Salomon, Hannah Arendt, and Eva Daube in Gurs in 1940 and references Salomon's murder in Auschwitz. In May 1940, the French government arrested thousands of German Jews who had fled Hitler for the presumed safety of France. Among them were 8,000 women named Les Indésirables (The Undesirables). The play had its first staged reading at Burgh House, London, on January 26, 2023, as part of Holocaust Memorial Day events. See www.juliapascal.org.

Pascual, Itziar and Amaranta Osorio. *Moje holka, moje holka (My Girl, My Girl)*, 2016 (Spanish)

This is a [play](#) about the Holocaust, the strength of Jewish women, their light and their hope. The piece is dedicated to The Magdalena Project, an organization founded in Wales in 1986, which serves as a cross-cultural network, providing a platform for women's performance work. Awarded the Jesús Domínguez writing prize in Spain, November 2016.

Patterson, Sean, and David Seelig, Joyce Pulitzer, Kitty Greenberg. *Freedom*, 2013

In the hours before their American naturalization ceremony, a Holocaust survivor and an Irish immigrant, both with deep emotional scars, meet and discover they are more alike than different. A production of Southern Rep Theatre, Contemporary Arts Center, New Orleans, 2013, Joyce Pulitzer, production rights holder.

Patz, Naomi, *The Last Cyclist*, 2020

This play by [Naomi Patz](#) is a re-imagination of a cabaret performed in Terezín and written there by Karel Švenk in 1944, as adapted in 1961 by Jana Šedová, the only known survivor of the original cast. It depicts the dress rehearsal in Terezín of a bitterly funny absurdist allegory mocking Nazism. Cyclists (Jews) are the victims of lunatics (Nazis) who escape their asylum to persecute bike riders. Many ridiculous misadventures later, the hero defeats the lunatics by accidentally sending them to the moon on the rocket ship they had built to be rid of him, the last remaining cyclist. The play was performed at West End Theater, New York in 2013. See Naomi Patz's essay in this handbook about writing this play.

Pearson, Sybille. *Unfinished Stories*, 1992

Set in a New York City Upper West Side apartment over two days, the play revolves around four people attempting to bridge the gaps in their lives, heal old wounds, and connect. Walter is a German-Jewish doctor who escaped just as Hitler took power, at a terrible cost to a friend. His son Yves is an actor who struggles in his relationship with his father. Daniel, Yves's son, adores his grandfather, and Gaby, Daniel's mother, is divorced from his father. The play culminates with Walter's death. *Unfinished Stories* was produced at the Mark Taper Forum, Los Angeles, CA, in 1992 and by the New York Theatre Workshop in 1994. Published as a book by Dramatists Play Service, 1998.

Pelham, Aviva. *Santa's Story*, 2012

This [one-woman show](#) is the true story of Santa Pelham, who escaped war-torn Europe by agreeing to marry a man from Rhodesia whom she had never met and to whom she had only written a few times through a friend's introduction. Santa's daughter, opera singer Aviva Pelham, brings to life the story of Santa's journey from Germany to Spain, France, and finally Africa. Produced by The Fugard Studio Theatre, Cape Town, South Africa, 2012.

Perry, Ruth. *The Great Hope*

In the Austrian capital, following the [Anschluss](#), a young non-Jewish female with distant Jewish relatives decides she will wear the yellow Star of David that her Jewish friends are required to wear by Nazi law. Publisher: Dramatic Publishing Co.

Perry, Ruth. *Herod's Children*, 1974

This play is about a group of children in Vienna who have the wrong kind of grandparents. They try to escape to freedom, adjust to brutal regulations, or console each other. They are wary of accepting Ellen, the central character, because her status is "undetermined." She had only one, or possibly two, Jewish grandparents, but she is Jewish by choice. Ellen brings her crayon-drawn visa to the American Consul to sign. "I can't let my mother go to America alone," she explains. Ellen is so sensitive, loyal, and courageous that she is dominant in the group. "It's all a matter of who your grandparents are," they explain to her. They long for the privileges of other children and are terrified by the war and the necessity of wearing a yellow star. Ellen, however, is determined to wear it. She believes and convinces them that the yellow star with the word *Jude* in the center is the talisman that will lead to New York, where love and peace

abide. Based on the novel by Ilsa Aichinger, 1974; publisher and production rights holder, Dramatic Publishing.

Peschel, Lisa. *Harlequin in the Ghetto*, 2016

This is based on the play *Comedy about a Trap*, which was performed in the Terezín ghetto during World War II. Survivors recall performances of the original play, written by Zdenek Jelinek in the commedia dell'arte style, about the relationship between Harlequin and Capitano. *Harlequin in the Ghetto* explores the young author's experiences and inspiration, while examining the role of comedy during the Holocaust. Productions at Louisiana State University; Fredric March Play Circle, University of Wisconsin; The Black Box, Department of Theatre, Film and Television, University of York, U.K., all in 2016. Based on the script of *Comedy about a Trap*, written in the Terezín/Theresienstadt Ghetto by Zdenek Jelinek. The script was believed lost until a copy preserved by a Holocaust survivor was discovered by Dr. Peschel of the University of York, U.K.

Piatka, Naava. *Better Don't Talk!* 1998

This musical memoir is written about the playwright's mother, Chayela Rosenthal, a star of the Yiddish stage in the Vilna ghetto theater during World War II.

Pilcer, Sonia. *The Holocaust Kid*

Adapted from Sonia Pilcer's book of the same name, [The Holocaust Kid](#) is a collection of linked autobiographical stories that portrays the life of a "2G"—second generation, a term for the child of a Holocaust survivor. It captures what it means to be born in the shadows of death, and to live and love without forgetting. (Pilcer coined the term 2G in her book, *7 Days*.) Pilcer was born in a displaced persons camp in Germany to Polish-Jewish Holocaust survivors. Her father was in Auschwitz and her mother, in a forced labor camp. Produced by Shakespeare & Company, Lenox, MA; Ensemble Studio Theater, New York, NY.

Pohl, Lucie. *Hi Hitler*, 2014

This one-woman play performed by Pohl is a comedy that ran in New York and then at the Edinburgh Fringe Festival. Pohl, who is Berthold Brecht's great niece, chronicles her experiences immigrating to the United States as a child from Germany, as well as her life-long obsession with Hitler. [Learn more about Pohl's playwriting career.](#)

Posmysz, Zofia. *The Passenger in Cabin 45*, 1959 (Polish) and 2010 (English)

This was originally a radio play in Polish, written by and based on the experiences of Zofia Posmysz, a Polish Catholic survivor of Auschwitz and a satellite of Ravensbrück. She turned the play into a novel in Poland in 1962, and it then had television and film versions. The story became an opera entitled *The Passenger*, now in English translation, by composer Mieczyslaw Weinberg and librettist Alexander Medvedev. The staged premiere was in Austria in 2010. The opera was performed by the Houston Grand Opera in July 2014 in New York City as part of the Lincoln Center Festival. The

principal character is a Nazi guard, whom a former concentration camp prisoner believes she sees while traveling on a ship to Brazil.

Prager, June. *Distant Survivors*, 2016

The play is a poetic drama by June Prager about an American of German descent haunted by the Holocaust. Adapted from the poetry of William Heyen, the inspiration for the play came from several volumes of his Holocaust poetry: *Erika*, *Falling from Heaven*, and *Shoah Train*. Produced by the Mirage Theater Company and **Blue Moon Plays** in New York, the play confronts the hatred of “the other” and creates a world where memories of Holocaust victims and persecutors reawaken and are revealed to a man seeking to understand a time when evil destroyed the lives of millions.

Raspanti, Celeste. *No Fading Star*, 1979

This **play**, based on historical evidence, takes place in a monastery in 1943 Germany, where an active underground dedicated to hiding and transporting Jewish children operates. The story focuses on the arrival of two children named David and Miriam. David insists on returning to the ghetto to perform his bar mitzvah. Mother Franziska, putting herself in danger from another nun who is a Nazi sympathizer, plans a bar mitzvah for David and gets the children to safety. Dramatic Publishing Co.

Raspanti, Celeste. *I Never Saw Another Butterfly*, 1980

By the end of World War II, only about a hundred Jewish children were liberated from the Terezín Ghetto, after more than 15,000 children either passed through or died there. This **story** centers on Raja, one of the survivors, and her family and friends during her time in Terezín. Butterflies are a symbol of defiance and beauty in the world. Her story comes to show hope within the anguish. Dramatic Publishing Co.

Raspanti, Celeste. *The Terezín Promise*, 2004

This subsequent **play** centers on Raja, the same character from *I Never Saw Another Butterfly*, Raspanti’s earlier play about Terezín. After the liberation of the camp, the Nazis begin to retreat, while trying to destroy evidence of their crimes. Raja tries to keep her promise to her teacher, to not leave the camp without the drawings and poems created within it. Raja convinces some other survivors to look for the buried bundles and hidden suitcases with the art. When faced with an opportunity for vengeance, Raja teaches one of her companions the importance of leaving revenge and anger in the past. In the end, they find the art that they were looking for and walk toward their new freedom. Dramatic Publishing Co.

Ravel, Aviva. *Vengeance*, 1988

This play surrounds the confrontation of Anna, a 40 year-old Holocaust survivor, and Stephania, a former Polish opera singer who gave Anna’s family away to the Nazis.

Réaux, Angelina. *Dancing on a Volcano: A Berlin Kabarett*, 1994

Réaux, an actress and classical singer, created and performed in *A Berlin Kabarett*, with music by composers who were either lost in the Holocaust, forced into exile, or silenced

by the Nazis. Together with Dr. Alan Lareau, a professor of German at the University of Wisconsin, she researched in Europe to uncover these songs. They were discovered in publisher archives, libraries, and family attics. The performance was created for the New York Philharmonic's Weimar Berlin Festival in 1994–95, and also performed at the [Royal George Theatre in Chicago](#), April 1998. Composers include Hanns Eisler, Alexander Zemlinsky, and Kurt Weill.

Reissa, Eleanor. *The Last Survivor*, 1994

This play, which travels from past to present and back again, premiered in Chicago in 1998. The main characters are the daughter and the man, a Holocaust survivor who is dying in a New York City hospital in 1971. There are scenes from Germany 1938 and England 1948, as well as scenes from other years and the daughter's childhood in New York. The consequences of the Holocaust continue to affect not only the survivor but also his descendants. See www.eleanorreissa.com/about.

Reissa, Eleanor. *Thicker than Water*, 2003

This play deals with the consequences of the Holocaust among family members who were unaware that they shared a parent from before World War II. It had its first public reading at the Cherry Lane Theatre, New York City, was chosen for the New Works Festival at Cleveland Playhouse, and was a finalist for the Dorothy Silver Prize. See www.eleanorreissa.com/about.

Reissa, Eleanor. *The Last Dinosaur*, 2015

This monologue was part of Remember the Women Institute's 2023 Women, Theater, and the Holocaust Yom HaShoah readings. A well-dressed European gentleman in his 70s discusses the fact that he is the last Holocaust survivor alive. He is speaking in public, feeling the weight of being the last living witness, reminiscing about his life before and after the Holocaust. See www.eleanorreissa.com/about.

Remez, Jill. *Unimaginable*, 2021

Following Kristallnacht, in November 1938 in Danzig, an ethnically German "free city," Helen and Jesko, a Jewish couple, make plans to emigrate to the United States as quickly as possible. They and the entire Jewish community are helped by businessman Hermann Zvi Segal, an historical figure with connections in high places. In a parallel narrative, following the January 6, 2021, assault on the United States Capitol, Helen and Jesko's granddaughter Susan fears that history is repeating itself and considers emigrating from the United States to Europe. The Interact Theatre Company Play Lab presented the play in August 2022 at the Lankershim Arts Center, Los Angeles. Production Rights Holder: [Jill Remez](#).

Rissetto, Diana. *Warmth*, 2013

Well-meaning Gemma has a happy life as a Catholic kindergarten schoolteacher, but her heart of gold sometimes gets her into trouble. For example, she finds herself volunteering with a foundation that helps and makes scarves for rescuers of Jews during the Holocaust. Wanting to do more, she arranges for Magdelone, an 88-year-old Polish woman, to stay with her for two weeks. As Gemma grows close to Magdelone

and her long-lost Jewish-American grandson, Victor, she becomes obsessed with the atrocities of the past and struggles with an odd form of Christian guilt, intent on healing all the world's problems. New Jersey Playwright Contest, staged reading as a finalist, Grange Playhouse, Howell, NJ community run. See article about [New York debut](#).

Ritchie, Rebecca and Violet Fabian. *The Phoenix Cantata*, 2008

This is the true story of Violet Fabian, a Holocaust survivor, who after the war had to choose between two men, as she moved on from being liberated from Bergen-Belsen. She had a choice of marrying either a Catholic medical student who was helping to fight typhus in the liberated camps or a fellow survivor from her native town who wanted to resume their life from before. Commissioned by the Holocaust Resource Center of Buffalo, Inc.

Rittner, Hannah. *Love and Exile*, 2014

Love and Exile, a play with music, tells the story of Poldi, a Holocaust survivor and recent immigrant to Chicago. Poldi lives between two worlds: the living and the dead. As she grows more attached to the ghost of her daughter Ella (dead during the Holocaust), the needs of her young son Max intensify. She suffers the demands of too many loves—Ella, Max, an adoring tailor named Yoseph, and the forbidden love for the married and pious Rabbi Shlomo. This story chronicles her journey between the strains of life and the escape from death's ghosts. The piece uses poetic language, song, and impressionist images to showcase the power of spiritual fractures and how they influence Poldi's relationship to time itself. The play was workshopped in 2014 with the NYU Musical Theater Department, and The Bechdel Group.

Roman, Annette. *Hitler's Li'l Abomination*, 2012

A semiautobiographical solo play by the playwright explores her unusual childhood—her father was a Hungarian Holocaust survivor and her mother was a former member of *Bund Deutsche Model* (Hitler Youth for girls). The play explores the idiosyncrasies of her upbringing. Her father would recount bedtime stories about the Holocaust, while she remembers seeing her aunt use a swastika-adorned kitchen knife. Format: Solo show, originally produced at the 2012 Edinburgh Fringe Festival.

Rosenfarb, Chava. *Bird of the Ghetto*, 1958 (Yiddish) and 1966 (Hebrew)

Yitzhak Wittenberg, the leader of the *Fareynikte Partizaner Organizatsye* resistance group in the Vilna ghetto, is working to build a fighting force. He is captured in 1943, but his friends manage to rescue him. The Germans demand that Wittenberg has to turn himself in within 24 hours or they will destroy the entire ghetto. Wittenberg ultimately gives himself up. Originally written in Yiddish, the play was translated into Hebrew and performed by the Habima Theater in Tel Aviv. The play is part of the repertoire of National Yiddish Theatre Folksbiene, which performed it in Yiddish in 2021. It was also translated into English and excerpts were part of Remember the Women Institute's annual Yom HaShoah readings in 2022, in partnership with NYTF and the Marlene Meyerson JCC Manhattan. See <https://nytf.org/bird>.

Sachs, Nelly (1891–1970). *Eli, a verse play, 1943*

German-Jewish poet and playwright [Nelly Sachs](#) fled Nazi Germany for Sweden in May 1940. Her poetic drama *Eli* was broadcast in West Germany as a radio play in 1958 and then premiered on stage in Dortmund in 1961. She received the Nobel Prize for Literature in 1966. As she wrote the verse drama *Eli, Ein Mysterienspiel vom Leiden Israels (Eli: A Mystery Play of the Sufferings of Israel)* in 1943, this is the first known preserved Holocaust drama ever written. *Eli* has also been staged in Sweden, Great Britain, and the United States, where it premiered in 1981 at the Guthrie Theater in Minneapolis. More information on the [play](#).

Sack, Leeny. *The Survivor and the Translator, 1981*

This solo [theater piece](#) discusses what it is like not having gone through the Holocaust herself, but being a daughter of a survivor. (In *The Theater of the Holocaust*, ed. Robert Skloot, University of Wisconsin Press, 1999.)

Samuels, Diane. *Kindertransport, 1993*

This story focuses on the life and choices of Eva Schlesinger/Evelyn Miller, a nine-year-old girl separated from her German Jewish parents and brought to Manchester on the Kindertransport. The play goes through Eva's transformation from trying to deny her roots, up until Eva's own daughter discovers some letters that give clues to Eva's past. While this play is fiction, it is based upon many true accounts of children who were on the Kindertransport. The character's daughter, Faith, goes beyond her mother's rejection of her past and tries to restore the family's connection with the Holocaust. The play was first performed in London at the Cockpit Theatre in 1993, and then in various locales. It was presented in Jerusalem in spring 2014 by J-Town Playhouse Theater Project. An [educational packet](#) is available as a PDF. The play was published as a book by Nick Hern Books, London, 2010.

Sandager, Susie. *Time with Corrie ten Boom*

Susie Sandager created and performs in a one-woman show about Dutch Christian rescuer [Corrie ten Boom](#). Along with her sister, ten Boom was a prisoner in Ravensbrück women's concentration camp. Corrie survived and wrote *The Hiding Place* about her experience. This one-woman show (which varies according to the audience) brings to life the ten Boom family's rescue of Jews during the Holocaust. Sandager and her husband founded Yad B'Yad to develop and nurture relationships between Christians and Jews, and the play is an activity of their organization. She performed her play for an educators' conference at Yad Vashem in July 2014. More information can be found [here](#).

Satie, Stephanie. *Silent Witnesses, 2013*

[Silent Witnesses](#) is a one-woman play performed by the author. Based on interviews and conversations with child survivors of the Holocaust, the play is about a group of women who meet with their therapist to discuss their common experiences of being child survivors. A March 31, 2016, performance was co-sponsored by Remember the Women Institute and Child Development Research at The 13th Street Theater, New

York City. Audience members were mesmerized by Satie's outstanding performance, based on her interviews and conversations with child survivors of the Holocaust. She portrays four such survivors, including survivor and psychotherapist Dana Schwartz of Los Angeles. Using accents and body language, Satie convinces the audience she is four different women, all telling their moving and harrowing stories of survival as children. The 85-minute play is directed by Anita Khanzadian.

Schaffer, Melissa. *Windows*, 2012

This play with music, based on the real story of a Holocaust survivor, won a local **competition** in New Jersey. The playwright also performed, portraying the survivor's mother. Along with her husband, the mother pushed her daughter out of the window of a cattle car transporting Jews to the Majdanek death camp.

Schenkar, Joan. *The Last of Hitler*

This dark, deeply ironic comedy features an alternate universe where Adolf Hitler and Eva Braun survived World War II and hid in a Jewish retirement home in Miami, Florida.

Schüddekopf, Sandra and Anita Zieher. *Women at work—Käthe Leichter and Marie Jahoda*

This two-woman play, which includes quotations from the historical protagonists, has been performed in German and English. In April 2019 the play was on tour in the United States, with a performance at the Austrian Cultural Forum in New York City. Käthe Leichter (1895–1942) became known as the first director of the women's department in the Vienna Chamber of Labor. In 1938 she was arrested by the Gestapo, then imprisoned in Ravensbrück concentration camp, and murdered in 1942. Marie Jahoda (1907–2001) achieved worldwide recognition mainly as the author of the study, "The Unemployed of Marienthal." She was imprisoned by the Austrian Fascists in 1937, but after some foreign appeals she was released on the condition that she leave the country immediately. She continued her work in Great Britain and the United States. These two pioneering Jewish academics were arrested for their political activities as Social Democrats, but Jewish political prisoners were treated more harshly than non-Jews. **Portraittheater** is an Austrian theater company that focuses on extraordinary historical personalities, especially women, and brings their life and work to the stage. Anita Zieher plays Käthe Leichter and Brigitta Waschnig plays Marie Jahoda.

Schwartz, Barbara. *What Survives is the Fire*, 2017

What Survives is the Fire is a verse play, composed of a series of interconnected stories and poems that explore the multigenerational effect of the Holocaust. The cast of characters (loosely based on three generations of the author's family) transcribe, sing, and mythologize their memories of trauma and love. The plot centers on two family lines, the Reznicks and the Singers. Jenya, the Singer matriarch, insists they preserve her sordid and disparate recollections of the Holocaust, while Arthur Reznick, a reluctant family man, struggles to forget his experience as a liberator of the Dachau concentration camp. Seth Reznick, the son, falls in love with the Singers' daughter, Hannah, who is haunted by her parents' stories of the Holocaust. While Hannah

fearfully avoids her children's questions about the family's past, Seth terrifies his children with strange and violent stories of war. Their children become witness to their subtle acts of psychological warfare. The play was selected for Boomerang Theater's First Flight, an emerging playwright festival, where it was read by Broadway and Off-Broadway actors, 2018.

Semel, Nava and Ella Milch-Sheriff. *And the Rat Laughed*, 2005

Based on [Nava Semel's](#) book of the same name, published three years earlier in Hebrew, the opera [And the Rat Laughed](#) was first performed as a co-production of the Israel Chamber Orchestra and the Cameri Theatre in Tel Aviv in April 2005. (The book has since been published in English.) Some of the Hebrew performances had English super titles. The opera spans from the present to the Holocaust to the future in a creative and innovative way, telling the story of a hidden child in Poland who was sexually abused. The highlight of the opera is a Mass scene, in which the girl's savior, Father Stanislaw, rebels against his Lord who had abandoned His children. In an attempt to restore the girl's hope and her faith, the priest discovers he has lost his own.

Semel, Nava. *Lost Relatives*, Israel Television, IBA-Channel 1, April 2013 (Hebrew)

This television drama, in Hebrew, is set in Israel in 1949. The young state is facing the enormous task of absorbing more than one million new immigrants in a very short time, most of them Holocaust survivors who had lost everything. The drama takes place during the Jewish High Holidays and features a 60-year-old woman and her son, both of whom survived the Transnistria ghetto. The son's wife becomes pregnant, shattering his dream of becoming a professional Jazz musician in Israel. The family's fate is entwined with that of their neighbors, two Auschwitz survivors from the Island of Rhodes. Together they gather around the radio to listen to the daily broadcast of a relative-seeking program called *Lost Relatives*. The woman is desperately seeking her husband, who immigrated thirty years ago to America and vanished without a trace. On the eve of Yom Kippur, the husband sends a dramatic message on the radio, and the son is convinced by his mother to pick up his estranged father, now a lonely blind man.

Shane, Aliza. *Mein Uncle*, 2014

Described as "an absurdist fairy tale about the seeds of inhumanity," this pre-Holocaust play set in 1931 is based on Adolf Hitler's relationship with his niece, Geli Raubal. The play ran for ten days off-off-Broadway in New York in May–June 2014 at the Robert Moss Theater, a production of 3 Voices Theatre.

Shean, Nava. *Requiem in Terezín* (Hebrew), 1981

This is an optimistic piece about the power of music, art, and non-violent resistance. A female narrator recounts how young conductor Rafael Schächter decides to perform Verdi's *Requiem* in the Terezín concentration camp. The narrator, a survivor of the camp, also describes her own experiences, how she met the conductor, and the fight against inhuman conditions. First performed in Haifa Theater, Israel, 1981.

Sholiton, Faye. *The Interview*, 1997

In preparation for her eyewitness testimony for a video archive project, a Holocaust survivor meets her interviewer, the child of other survivors. Revisiting old memories, a mother and a daughter find new ways to forgive and be forgiven. Production by Dayton Playhouse, 1997. See more information on [Faye Sholiton](#).

Sikorska-Miszczuk, Malgorzata. *Album Karla Höckera*, 2015

[Album Karla Höckera](#), written in Polish with an English translation, tries to understand the catastrophe of Auschwitz from the perspective of the perpetrators. Using documentary theatre techniques, improvisation, research, and scripted drama, the play is about the men and women who carried out the final solution. The audience is invited to bear witness to the ordinary daily lives of the workers, managers, and executives who ran the Auschwitz-Birkenau death factory. Directed by Paul Bargetto.

Simon, Sarah Levine. *Pearlman, Provider, Purveyor of Light*

In the late 1960s, a planned beach house gathering of Jewish family members, lovers, and friends brings together all their “baggage” resulting in hijinks and disturbing revelations. Reading at Half Moon Theatre, Poughkeepsie, NY, 2013.

Simons, Anita Yellen. *Goodbye Memories*

Based on biographies of the Frank family and Simons’s personal contact with Anne Frank’s three surviving friends, [Goodbye Memories](#) is a universal story of parents, children, friends, sexual awakenings, and the special spirit of a talkative, attention-loving girl named Anne Frank. *Goodbye Memories* begins on the morning of Anne’s 13th birthday in June 1942, when she receives her famous diary. The play ends on the morning of July 6, 1942, when the Franks leave their Amsterdam home to go into hiding.

Smith, Laura Ludgren. *Dark Road*, 2017

Greta, a young girl in Nazi Germany, reads that the nearby women’s concentration camp is hiring guards. She believes this is a chance to find her place in the world and provide for her sister, Lise. However, she soon discovers the reality of her duties. She also learns to justify her crimes, heading further and further along the Third Reich’s evil path. Kind-hearted Lise is shocked at what her sister has become, and they drift apart while their fates remain inextricably and dangerously linked. Produced in November 2017, Seattle Public Theater, Seattle, WA.

Smith, Martha. *Fidelio*, 2010 (Polish, originally German)

Rather than a Spanish political prison in 1700, Beethoven’s *Fidelio* opera is set in Auschwitz, 1945, during the time of liberation. An elderly Leonore takes her grandson Jakov to Yad Vashem to tell him the story of his grandfather Florestan, a leader of the Polish resistance. She explains how she had left her Jewish family, who had fled to England, and returned to Poland in an attempt to find her husband. She had been informed by resistance workers that Florestan had been captured and was in an underground cell in Auschwitz. Leonore went to the prison dressed as a young man,

Fidelio. She gained the favor of Rocco, a guard, and was allowed to enter the cell where Florestan was to be executed. Leonore reveals her identity as Florestan's wife, pulling a pistol on Pizarro as she holds him at bay. As Leonore is telling the story of the rescue of her husband to Jakov, the singers appear to be living the story as it is seen in the boy's imagination. Produced in five cities in Poland: Wroclaw, Lublin, Lodz, Krakow, Warsaw. Performed with the Beethoven Academy Orchestra, Polish National Radio Chorus, and a cast of international soloists. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Smith, Martha. *Hanna's Treasure Box (La Boîte aux Trésors d'Hanna)*, 2010

This one-woman play tells the story of a Sephardic family living in northern Norway during World War II. The family had hidden their Jewish identity for centuries, ever since their ancestors were forced to leave Spain during the Inquisition. Through a miraculous series of events, their young daughter Hanna warns them to flee to safety in neutral Sweden. *Hanna's Treasure Box* is the story of a family's survival against all odds, while faced with persecution, deportation, and death. The play traces the history of antisemitism in Europe and ends with a declaration by Rachel, Hanna's adult daughter, about the necessity of the survival of Israel as a Jewish homeland and refuge. Produced in several cities in France (French adaptation, *La Boîte aux Trésors d'Hanna* by Ardoine Clauzel), premiering in the south of France in August 2010. Produced in English in New York City, at a Broadway Theater Festival, 2012, and in French in Paris in the Centre Rachi-Center for Jewish Culture and Art, 2015. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Smith, Martha. *Voices of the Holocaust—Voices of the Resistance*

This song cycle of 11 songs is based on the lives of survivors who resettled in the Washington Heights district of New York City, as well as the lives of Elie Wiesel, Corrie ten Boom, and Anne Frank. The songs are preceded by vignettes (monologues), titled *Voices of the Resistance*, based on the lives of resistance workers during World War II from around Europe, and presenting the experiences of victims in their own words. Instrumental music, such as works of Paul Ben-Haim, Ernst Bloch and Max Bruch, are also presented in this performance of songs and monologues. Production Rights Holder: Martha Smith, [International Voice of Justice](#).

Smulowitz, Anne. *Terezin: Children of the Holocaust*, 1984

[Terezin](#) depicts two days in a cell in this concentration camp outside of Prague that imprisoned many European Jews, including over 15,000 children. The play is the story of six of these children, chronicling the last two days of their lives at the concentration camp before being deported to their deaths at Auschwitz. The drama takes place during inspection of the camp by the International Red Cross on June 23, 1944. The play has been performed at the Edinburgh fringe festival in Scotland, in Germany, including in Berlin and near Frankfurt, as well as at Terezin in the Czech Republic and at Auschwitz in Poland.

Sobler, Alix. *The Secret Annex*, 2014

In this play, Sobler imagines that Anne Frank survived the Holocaust, and at age 25, she is starting a new chapter of her life in New York City. Eager to publish a memoir of her time in hiding, Anne is sure it will launch her career as a writer. But when the only interested publisher demands drastic rewrites, Anne questions the meaning of her new life. Why did she survive, if no one wants to hear her story? Study guide available [here](#). Premiered, Winnipeg, Canada, 2014.

Spektor, Mira J. *Lady of the Castle—A Chamber Opera*, 1982

Based on the play by Israeli writer Lea Goldberg, this [play](#) was presented at Theater for the New City in New York in late 2016. Music and lyrics are by [Spektor](#). This chamber opera for four voices and three instruments is about one of the hidden children, a young girl found in 1946 in the basement of a crumbling castle in Europe.

Stein, Susan. *Etty*, 2009

Using only the words of [Etty Hillesum](#) from her surviving diary and letters, Stein created and performs in a [one-woman show](#) about a young Dutch Jew who shares her innermost thoughts about life, love, and ethical dilemmas. Etty works in Amsterdam's Jewish Council, a position that had the potential to delay her own deportation from Westerbork concentration camp. However, she was ultimately unable to save herself and her family from being shipped to Auschwitz. Stein has performed many times and in many venues, including prisons. She presented her play for an educators' conference at Yad Vashem in July 2014. She often uses the play as a springboard for discussion with her audiences. More information on the [play](#). Premiered at 59E59 Theaters, New York, 2009. Excerpts were performed for Remember the Women Institute's Women, Theater, and the Holocaust event, 2021.

Stillman, Heidi. *The Book Thief*, 2012

Adapted from Markus Zusak's book, the story is narrated by a death figure who is haunted by humans. Alongside the audience, the narrator tries to understand why people behave in terrible or generous ways. Liesel Meminger comes to live with adoptive parents in Nazi Germany. Over the course of World War II, she blossoms from a quiet girl with nightmares into a poised young woman who commits several acts of book thievery as she learns to read, keep important secrets, and give the Hitler salute, whether she wants to or not. The play was presented as part of an initiative to stop youth violence and intolerance, Steppenwolf Theatre Company, Chicago, IL, 2012.

Stolowitz, Andrea. *The Berlin Diaries*, 2020

This play, based on a true story, details Stolowitz's damaged relationship with his great-grandfather's journal. His great-grandfather, Max Cohnreich, was a Jewish doctor in Berlin who escaped the Holocaust. To read more, see [The Berlin Diaries](#).

Strassberg-Dayan, Sara. *Embers (El Rescoldo)*, 1995

Written in Israel in the author's native language, *El Rescoldo* (the dying embers) dramatizes fictional events in the Warsaw ghetto, site of the most well-known Jewish

uprising during the Holocaust. Original Language, Spanish, with English and Hebrew translations. Publisher, Reshafim, Tel Aviv, 1995.

Stringer, Virginia Burton. *Can You Hear Them Crying?*, 1994

The play deals with children who were victims of the Holocaust and wonders what happened to the more than 200 children whose diaries were found afterward. This play is a one-act tribute to the thousands of children that did not survive the Terezín (Theresienstadt) concentration camp. The narrative features translations of actual stories and poems written by the lost children. *Can You Hear Them Crying?* was originally produced by the Color Performance Theatre at Carrollwood Playhouse, Tampa, Florida, November 1994.

Strome, Jennifer. *The Idealist*, 2010

Directed by Lee Sankowich, for one night only on February 23, 2011, [Jennifer Strome](#) presented a new production of Levin's 35-minute radio play about Anne Frank at the Times Center in New York, with Tony Roberts and Alison Pill featured in the cast.

Stryk, Lydia. *The Glamour House*, 2016

Published by [Dramatists Play Service](#), the play draws on the story of a survivor who is a friend of the [playwright](#). In 1947, in the glamorous world of Trudi Stein's dress shop on Manhattan's Upper East Side, everything is cloaked in silence—until the arrival of an enigmatic new salesgirl. The very presence of Esther Bayer, a young immigrant from Germany, fills the joyless establishment with energy, laughter, and life. What ensues is a mysterious, obsessive relationship that culminates in revelation.

Sturz, Lisa. *My Grandfather's Prayers*, 2017

This multimedia theatrical production is based on the life of Cantor Izso Glickstein (1890–1947), a Jewish Ukrainian prodigy who finds his way to Boston where his powerful golden voice expresses the passion and determination of a people holding on to faith and tradition through the violent diaspora of the twentieth century. Izso's remarkable story is told from the point of view of his granddaughter, Lisa Sturz, a professional puppeteer exploring her own Jewish ancestry, artistry, spirituality, and responsibility. Lisa uses shadow puppets, scrolling backgrounds, mixed media, and poetry to connect with her Jewish past through the extant recordings of her renowned grandfather. Performed in June 17, 2017, at the Jewish Community Center in Asheville, NC. See the [Red Herring Puppets website](#).

Swados, Elizabeth. *The Secret Window*, 1997

Broadway playwright [Elizabeth Swados](#) wrote this theatrical musical adaptation of the Holocaust memoirs of Nelly Toll, who survived the Nazi occupation of Lvov by spending thirteen months in hiding with a Christian family. The story is told through a series of tableaux accompanied by song and a limited number of musical instruments. The work, co-commissioned for the Annenberg Center's Festival Theatre for New Plays and its Children's Theatre Festival, 1997, was created with Het Waterhuis (Rotterdam, Netherlands).

Swedeen, Staci. *The Goldman Project*, 2006

In 1994 Naomi Goldman, a recently widowed Holocaust survivor, is living in an apartment in upper Manhattan. Her son Tony, separated from his wife, has moved in with her. When Tony's old college girlfriend Aviva contacts him about interviewing and videotaping his mother for a Holocaust memorial project, Tony is appalled. Naomi is reluctant at first, but she eventually agrees to the interview. Although she seems to be forthright, Naomi is hiding a devastating secret. When Aviva pushes her to admit the truth, the consequences are life changing. *The Goldman Project* is a play about family relations and the lingering legacy of the Holocaust. Produced by The Penguin Repertory Theater, October 2006. Publisher and production rights holder, Samuel French. More information on [Staci Swedeen](#).

Szumigalski, Anne. *Z: A Meditation on Oppression, Desire and Freedom*, 2001

This play, which blends together drama, poetry, and dance, was inspired by the author's time working with survivors at the end of World War II, as a translator for the British Red Cross. The theme of the play looks into the relationship between captive and captor, along with horrific sacrifices people must make for their own survival. Signature Editions, 2001.

Taylor, Kathrine Kressmann, *Address Unknown*, 1938

[Address Unknown](#) was originally written as a short story, as letters between a Jewish art dealer living in San Francisco and his business partner, who had returned to Germany in 1932. The work exposed the American public to the dangers of Nazism. *Address Unknown* was performed as a stage play in France in 2001, in Israel beginning in 2002, in New York in 2004 and 2014, and in other cities in the United States. It has also been performed in Argentina, England, Germany, Hungary, Italy, Netherlands, Scotland, South Africa, and Turkey. An adaptation for BBC Radio 4 was broadcast in June 2008. The most recent performance was in February-March 2017, sponsored by Next Generations in Florida.

Thoron, Elise. *Charlotte: Life? or Theatre?* 2001

This musical is based on Charlotte Salomon's *Life? or Theater?* (Viking Press, 1981). She grew up in Berlin in the 1920s and died in Auschwitz in 1943 at the age of 26. In 1939, in refuge in France, she discovered the truth about a series of suicides in her family. To make sense of her existence she began to paint *Life? or Theater?* with more than 800 paintings, text, and musical references. Music by Gary Fagin. The production follows Charlotte's story. Produced by the Prince Music Theater, Philadelphia, PA, and elsewhere. More information on [Elise Thoron](#).

Tillion, Germaine. *Le Verfügbar aux Enfers: Une opérette à Ravensbrück*, 1944

The play/operetta *Le Verfügbar aux Enfers* was written by [Germaine Tillion](#), who in 1943 was sent to the German concentration camp Ravensbrück, along with her mother, for participating in the resistance. While in the camp, Germaine wrote this operetta as an ironic comedy, describing the terrible conditions that the "Verfügbar" (lowest class of prisoners) had to endure. This operetta (in French) was written to

entertain her fellow prisoners, while also acting as an ethnographic analysis of the concentration camp. The original script survived intact and was taken out of the camp when the Swedish Red Cross rescued the French political prisoners toward the end of World War II. The play was published (in French) by Éditions de La Martinière, Paris, 2005, and performed in Paris in 2007 in honor of Tillion's 100th birthday. In 2014, Tillion's play was translated into English by Annie and Karl Bortnick to be presented as *In the Underworld*. The translation was commissioned by the University of Southern Maine's Department of Theatre. Directed by [Dr. Meghan Brodie](#), then a professor in the university's theater department, the play was presented at the university in April 2014. (See an essay about the play by Dr. Brodie in Section 2, below.)

Timofeyeva, Nadya. *Memento*, 2020

The ballet tells the story of Polish Jewish dancer Franceska Mann, who is said to have managed to gun down Nazi officer Josef Schillinger, and possibly wound another, minutes before she and her family were about to enter the gas chamber at the Auschwitz-Birkenau extermination camp. Following the short revolt, she and others were immediately gunned down. Jerusalem Ballet at the Suzanne Dellal Center, Tel Aviv, September 2020. See www.jpost.com/Israel-News/Jerusalem-Ballet-premieres-a-story-that-is-almost-impossible-to-tell-600447.

Tinberg, Nalsey. *Cakewalk*, 2004

Ma is the only member of her family who survived the Holocaust. Her daughter, mostly assimilated, learns of her mother's struggle and survivor guilt, as she survives a cancer diagnosis and her own survivor guilt. Not your typical Jewish mother-daughter tale, this play starts comfortably familiar then accelerates from zero to sixty taking on serious themes (war, illness, childbirth, family, faith, history) before you have a chance to recover from your tears or last laugh. These two women are, at their core, bonded inextricably. Produced by Main Street Theater, Houston, Texas, 2011. *Cakewalk* was also produced as a staged reading as part of the New York Chapter of the Television Academy's play reading series hosted by Arlene Dahl in 2004 and at the Manhattan Theatre in 2005.

Toll, Nelly and William Kushner. *Behind a Closed Window*, 1981

This is a stage adaptation of Holocaust survivor Nelly Toll's memoirs, recounting her experiences as a nine-year-old girl in Lvov, hiding for thirteen months with a Christian family. See also Swados entry.

Tova, Theresa. *Still the Night*, 1996

This [story](#) takes place during World War II, as two young women wander through Poland, pretending not to be Jewish. This drama, which is punctuated with song, is intended to show the strength of survival against all odds. Scirocco Drama.

Treston, Myrna. *A Branch For Jerusalem*, 2004

A Branch for Jerusalem is the story of a journey taking place when the way was blocked and time had stopped. Using fictional characters in historical context, the play deals with

the personalities, dreams, conflicts, and loves of a family closed in by the Holocaust. This is a play about silences and disappearances, but also about the spark in the spirit that believes silences and disappearances can be worse than death. The play was first performed at the Margate Pac Center, Margate, NJ, April 2004.

Valdez, Valerie. *Sanctuary*, 2018

In Munich, 1941, Emil, a young Catholic German architect, struggles with his conscience as he helps design the new crematorium at Dachau. He pleads his case for Vatican intervention to powerful Archbishop Mueller. While sympathetic, the archbishop knows he must protect the Church from any hint of resistance against the Third Reich. Instead, he offers Emil safe passage to America. However, before Emil can leave, he is noticed by Gestapo Major Vogel. Desperate to escape, Emil and his pregnant Jewish lover/Resistance member Leah seek refuge within the Catholic Church. The ultimate battle between good and evil rests with the archbishop, who is hiding his own secret, and who must decide on sanctuary or death.

Viterbi, Ali. *Shtetl Stories: Remembering Jewish Lithuania*. 2016

Centropa, a Vienna-based Jewish historical institute, interviewed more than 1200 elderly Jews in 15 European countries, who told their stories and shared their old family photos. Commissioned by Centropa and adapted and directed by Ali Viterbi, *Shtetl Stories* presents the collected Lithuanian stories. The production is accompanied by a musician as old family photos float up behind the actors. Produced at the Miller Theater at Columbia University, New York, NY, June 2016. Production rights holder: [Ali Viterbi](#).

Warren, Andrea. *Surviving Hitler*, 2022

Based on the playwright's nonfiction book for young readers, *Surviving Hitler: A Boy in the Nazi Death Camps*, the play was commissioned by The White Theatre at the Jewish Community Center of Greater Overland Park, KS. It premiered there with five sold-out performances in April 2022. The play is suitable for students ages ten and up.

Watts, Irene Kristein. *Goodbye Marianne*, 1995

The play opens in Germany on 15 November 1938, the day that German state schools no longer allowed Jewish students to attend. Protagonist Marianne's world is crumbling, with her father in hiding from the Gestapo and her mother overprotecting her. Marianne meets a boy with whom she seems to have a lot in common, but she learns he is a member of the Hitler Youth. The play is documentary fiction, based on the personal experiences of the author as a child in Nazi Germany, along with other Holocaust survivors' accounts. Scirocco Drama.

Weintrob, Lori, Theresa McCarthy, and Martin Moran. *Rising Up: Young Holocaust Heroes*, 2018

The play was first performed at Wagner College in March 2018, with the title *In the Light of One Another: A Meditation on Resistance Drawn from the Testimony of Survivors*. A civic-minded college student asks herself if she would have resisted? She listens to six survivor stories, including one about women who resisted in the Warsaw Ghetto,

Majdanek, and Auschwitz. A performance for grades 4–12 took place on April 18, 2023. Music includes an original song by David Dabbon. A short documentary about the play's creation can be seen [here](#).

Westfall, Susan. *A Stitch in Time*, 2017

This original short one-act play, written by Susan Westfall and directed by Michael Yawney, is based on the true story of Paul and Hedy Strnad. The couple tragically perished in the Holocaust, but their memories come alive in this production, based on the letters, sketches, and dresses meticulously created from Hedy's designs. The play was written as part of a traveling exhibit of the [Jewish Museum of Milwaukee](#), *Stitching History from the Holocaust*. The exhibit includes dresses made from the design sketches of Hedwig Strnad, a Jewish woman living in Prague with her husband and seeking asylum in the United States in 1939. They sent sketches of Hedwig's clothing designs to a cousin, hoping to get a visa. Years later, the sketches were discovered by family members, and, thanks to the efforts of the Milwaukee Repertory Theater, Hedy's drawings were brought to life. The play *A Stitch in Time*, as well as the dresses created for the exhibit, were in the [Jewish Museum of Miami](#), co-sponsored by Florida International University, in early 2017.

Wind, Barbara. *Partisan*, 2004

The play based on the memoir *To Live and Fight Another Day* by Bracha Weisbarth is about her family's life in the Belarus forest. Warned that the ghetto would be liquidated the following morning, the mother found herself in a state of disbelief and virtual paralysis. Even if she and her three children could manage to escape unscathed, where would they go? All the able men in the ghetto were slave laborers in a logging camp. Her adolescent son made an impetuous decision that saved their lives. Produced by the Kushner Academy, United Jewish Federation MetroWest NJ. Based on *To Live and Fight Another Day* by Bracha Weisbarth. Mazo Publishers, Jerusalem, 2004. Production rights holder: Barbara Wind.

Wohl, Bess. *Camp Siegfried*, 2021

Camp Siegfried was a summer camp operated by a pro-Nazi organization in the 1930s. Teens participated in recreational activities like archery and hiking while studying Nazi propaganda. One summer finds two teens in love, a nameless boy aged 17 and a nameless girl aged 16, who experience first love and the fallout of first love. It's a play of seduction of bodies and beliefs. Read a review of the play [here](#).

Wolf, Magret. *Refidim Junction*, 2012

This operetta by librettist-composer Magret Wolf is based on letters that Perl Margulies wrote from Germany to her husband Benno in England in 1933-34, as well as letters that poet Marianne Rein wrote from Germany to author Jacob Picard in the United States in 1938-41. Both an actor and a singer play the parts of each of the women, one reading from the letters and one singing. There is also a chorus, as well as video projections. The production was originally commissioned by the Mainfranken Theater in Wurzburg, Germany, and presented there in November 2012. It was also presented in Berlin in January 2015 and in [Jerusalem](#), with Hebrew subtitles, in June 2015,

produced by Theatre Company Jerusalem. For more information, see an essay in Section 2 by Dr. Alice Shalvi, daughter of Perl and Benno Margulies and initiator of the production.

Wolman, Dan and Blanca Metzner. *She Wasn't There*, 1983 (Hebrew)

In this one woman play, Yadja is a survivor. When she first came to Israel, she started working as a nanny for a spoiled girl named Orna. When Yajda comes to Orna's wedding, memories start to surface from Orna's childhood and from the Holocaust. Produced by Tzavta Theater, 1983.

Yaged, Kim. *Vessels*, 2003

This play by [Yaged](#) is about the experiences of lesbians in Germany during the Holocaust. It was commissioned for the Los Angeles Museum of the Holocaust's 2003 presentation of "The Nazi Persecution of Homosexuals 1933–1945" exhibition from the United States Memorial Museum.

Yoeli, Naomi. *My Ex-Stepmother-in-Law*, 2015 (Hebrew)

As author and performer, [Naomi Yoeli](#) plays herself as a novice standup comic, and also uses another voice to portray her former stepmother-in-law, sculptor Agi Yoeli. Agi was born in Central Europe and survived a ghetto and Auschwitz, afterward coming to Israel. When she portrays Agi, Naomi Yoeli does not talk about the Holocaust but about before and after, almost sneaking in information about such topics as death marches. This is a mix of theater and reality, standup comedy and stage play, fiction and truth. There is also interaction with the audience. The play premiered in Tel Aviv, a production of Hazira Performance Arts Arena, in August 2015.

Yoeli, Naomi. *Table: Classwork*, 2007 (Hebrew)

Four witnesses are questioned by an investigator about a roundup by the Gestapo, when 1,300 Jews were murdered. The investigator focuses on a technical detail, a table or desk, which may or may not have been there. The witnesses can't agree whether there was a table. The play focuses on the quality of memory, and the hard time investigators gave witnesses after the Holocaust, demanding they remember trivial details. The show is held in a classroom. Initial version in Tzavta Theater, Tel Aviv, 2007. Based on two short stories by Ida Fink from the book *Collected Works*, Am Oved, 2004.

Zeckendorf-Kutzinski, Lisa. *New Year's Eve in the Oederan Slave Labor Camps*

A darkly comic sketch about hairstyle, fashion, and figure in the concentration camp. Original language, German, with English language translation in *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto*, ed. Lisa Peschel, Seagull Books 2014.

Ziegler, Irene. *The Little Lion*, 2016

Based on the book by Nancy Wright Beasley, this play takes place in and around the Kovno ghetto in Lithuania during World War II. The story chronicles the struggle of a

Jewish family to survive the Holocaust and the heroism of Laibale Gillman, a teenaged boy, known as the little lion, who never stopped fighting for freedom. Premiered at Swift Creek Mill Theater, Virginia, in January 2016.

Zinner, Hedda. *Ravensbrücker Ballade*, 1982 (German)

An East German socialist realist drama that chronicles the suffering of women imprisoned in the Ravensbrück concentration camp, which was established in 1938 and became the largest women's concentration camp in the Third Reich. Aufbau Tashchenbuch Verlag, 1992.

1.3 Books about Women, Theater, and the Holocaust

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Steinhorn, Harriet and Edith Lowy. *Shadows of the Holocaust: Plays, Readings, and Program Resources*. Written for young audiences, the work is a collection of short dramas that chronicle the experiences of children in the Jewish ghettos and Nazi concentration camps. Kar-Ben Publishing. 1983.

Tillion, Germaine. *Le Verfügbar aux Enfers: Une opérette à Ravensbrück* (in French, with background information about the play), Éditions de La Martinière, Paris, 2005.

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PART 2

PERSONAL ESSAYS ABOUT CREATING AND STAGING PLAYS

In alphabetical order by author.

To read an author's biography, please click the hyperlinked name at the beginning of each essay.

2.1 Directing Performances of Germaine Tillion's *In The Underworld*

A Personal Essay by [**Dr. Meghan Brodie**](#)
Associate Professor of Theater, Ursinus College

On April 23, 1945, the Ravensbrück concentration camp released 7,000 prisoners into the care of the Swedish Red Cross. Among these prisoners was Germaine Tillion. She smuggled out a roll of film documenting experiments performed on women in the camp, and her friend smuggled out a play Tillion had written. Tillion wrote the play, an operetta, in secret in a tiny notebook she kept



*Women await liberation from Ravensbrück in March 1945
Courtesy of Keystone-France/Getty Images*



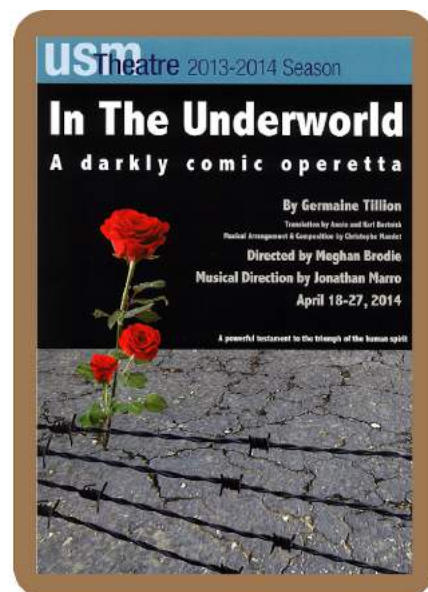
*In the Underworld premiere, 2014
Courtesy of Dr. Meghan Brodie; photography by Shannon Zura*

hidden. She risked her life to create this piece of art, because she could have been killed if the notebook had been discovered. Only five days after the release of prisoners to the Swedish Red Cross, the S.S. ordered the evacuation of about 15,000 women on a forced death march before the camp was liberated by Soviet troops on April 30. It is a miracle that Tillion and her play survived.

It was an honor to share with audiences Tillion's account of both the horror and hope that characterized life in Ravensbrück. In April 2014, I directed the English-language world premiere of Tillion's *Le Verfügbar aux Enfers: Une opérette à Ravensbrück* in a translation by Annie and Karl Bortnick entitled *In the Underworld: A darkly comic operetta*. I staged the production at the University of Southern Maine in collaboration with artists in the United States and Europe.

In the Underworld is a searing critique of conditions in Ravensbrück, but it is also a story of hope and demonstrates how the women of Ravensbrück used humor as a tool for survival. The musical choices made by Tillion are quite sophisticated. Tillion rewrote the lyrics to many songs—folk songs, pieces from operas, etc.—using the same themes. For instance, Orpheus's song about losing his Eurydice in Gluck's opera becomes the song of a woman in Ravensbrück who is singing about losing her sick pass and what that will mean for her future. Tillion's references to both art and history richly texture her account of life in the camp for the group of women in her barrack, composed largely of French political prisoners.

The cast and I spent a lot of time on research. We had an especially long “table work” period during which our dramaturg shared lots of historical background with the cast. Many of the cast members began their own research and shared memoirs with each other and created reading lists. We read together, watched a documentary on Ravensbrück, shared facts and questions on our private Facebook page. Our education about the Holocaust, and specifically the women of Ravensbrück, was extensive, and, for many of us, is ongoing even after the close of the production. We want to share these women's stories and ensure they are not forgotten.



In the Underworld premiere poster, 2014
Courtesy of University of Southern Maine



In the Underworld premiere, 2014
Courtesy of Dr. Meghan Brodie; photography by Shannon Zura

Each actor based her character on the life of a real woman in Ravensbrück or another camp. Their commitment to learning about the women was amazing. I asked the actors to shave or cut their hair (the women portraying characters new to the camp shaved their heads and those in roles of the women who had been in the camp for some time cut their hair) as a way of authentically portraying and paying tribute to the women and the lives they lived in the camps. I discussed my request with all of the actors before casting them so they could let me know whether or not they would be comfortable shaving or cutting their hair. This is not easy for any actor, especially a young female actor concerned with maintaining a “marketable” appearance for auditions, but every



*USM Theatre Department students rehearse *In the Underworld*, 2014
Courtesy of Maine Public and Tom Porter/MPBN*

actor consented. The actors experienced the solidarity and love shared by the women of Ravensbrück and this was an incredible gift for all of us. Over the course of my months with the actors, I watched a group of young women—some of whom were strangers to each other—become a tightly-knit ensemble of artists who sincerely cared

about each other and felt a sense of community created by their shared research, experiences, and commitment to honoring the lives of the women they were portraying.



*Cast members shaved their heads in solidarity with one another and the women they portrayed.
Courtesy of the Portland Press Herald and University of Southern Maine*

Everyone working on this project has been transformed by the experience. We carry with us the experiences of the women of Ravensbrück and are dedicated to ensuring that these experiences are not lost to future generations. Working on *In the Underworld* has

allowed us to experience some of the solidarity, love, hope, and humor shared by the women of Ravensbrück. I have never encountered a more committed group of artists.

Cast and production team members have unfailingly challenged themselves, supported each other, and sought to educate themselves and others about Holocaust.

I hope this production of *In the Underworld* introduced audiences to the stories of the women of Ravensbrück so we all can carry these stories forward and share them with others. I also hope the production serves as a reminder that we have a responsibility to each other and to those who were murdered during the Holocaust to remember that genocide did and does happen, to fight tyranny, and to stand up for ourselves and each other.

2.2 Embodying History: Casting Holocaust Drama in Academic Settings

A Personal Essay by **Dr. Meghan Brodie**

Associate Professor of Theater, Ursinus College

In 2021 and 2022, as the COVID-19 pandemic began to wane in the United States and arts venues reopened, long-standing debates about identity-based casting practices became national headlines. Actors, directors, critics, and activists, among others, engaged in public conversations about who should be cast in what roles across theater, film, and television. In a May 2020 *New York Times* opinion piece, Pamela Paul argues:



Remember the Women Institute's 2017 Yom HaShoah Program at the Center for Jewish History
From left: Ursinus College student performers Mya Flood, Indira Joell, Maddie Kuklentz, & Allison Rohr
Photo Credit: Meghan Brodie

Good actors are able to find a way to portray people who are not like themselves, whether on the surface or well below, which is what differentiates them from those of us who could barely remember our lines in a fourth-grade production of “A Charlie Brown Christmas.” Acting is a feat of compassion and an act of generosity. Those capable of that kind of emotional ventriloquy enable audiences to find ourselves in the lives portrayed onscreen, no matter how little they may resemble our own.

Conversely, in her September 2021 *Time* article on the death of Jewish women playing Jewish characters, Sarah Seltzer identifies the challenges that actors from historically marginalized groups face in telling their own stories:

We keep learning that Hollywood and the entertainment world aren’t nearly as progressive as one might imagine. Whether it’s astonishing new anecdotes about sexism, racism and harassment in the industry that keep surfacing, similar debates over straight actors being continually cast as gay characters or the recent colorism discussion around Latinx characters in *In the Heights*, we see a

broader picture of missed opportunities and subtle exclusion. Even when marginalized groups' stories make their way onscreen, a kind of whitewashing or sanitizing often sneaks its way in.

Middle ground stances vary from advocating that all roles be open to all actors except those roles that may entail visible physical difference to suggesting that characters from minority groups be played by actors from those minority groups until the corresponding minority groups have greater access to opportunity. There is little consensus on the "right" path forward in professional theatre, film, and television and even less conversation about how the obstacles inherent in representation of minorities are multiplied in college and university settings where a much smaller and sometimes heterogeneous acting pool often informs what work can be produced. I believe college theatre programs can offer exceptional opportunities for Holocaust education and performance, but I also know casting Holocaust drama is not without controversy.

How then can directors approach drama about the Holocaust in academic settings? If we cannot cast Jewish roles with Jewish students, should colleges refrain from producing Holocaust drama? If directors cast students of color, are those directors asking students of color to play predominantly white roles? How can directors meaningfully include nonbinary students in Holocaust plays that depict strict gender segregation in concentration camp settings? How do we deal with the fact that we may have limited information about the many intersecting identities of each student, often only what they have chosen to share with us? These are just a few of the questions that must be tackled if theater departments want to include Holocaust drama in their seasons and/or programming.

I have had the privilege of directing college students in multiple works about the Holocaust and I contend that students' work on Holocaust plays provides a unique and essential means by which stories of the Holocaust can be carried forward by a new generation. As there are so few still alive who have memories of the Holocaust, and antisemitism is on the rise, it is imperative that we find new and creative ways of telling the stories that must not be lost to history. The embodiment that accompanies every actor's assumption of a role represents a physical, mental, and emotional way of not only sharing experiences with an audience, but also carrying history and memory into the future. As an artist, scholar, and professor, I am committed to navigating the challenges of asking students to engage with Holocaust drama as a form of preserving memory, cultivating allyship, and accepting responsibility for combating hate and oppression.

First and foremost, I want to clarify that identity-conscious casting, casting that honors the multiple identities that inform each actor's approach to any given role, requires sensitivity and a willingness to foster discussions about casting with actors as a part of

the rehearsal process. This is especially true in academic settings. Directors must accept that they will need to make casting decisions without access to information about student actors' identities (for example, ethnicity and sexuality) and that it is not appropriate to expect student actors to share their (often developing) identities. While we cannot solicit this information from students, there are ways of making casting Holocaust drama a more inclusive process. I humbly offer the strategies I have developed over several years as a point of departure for expanding conversations about casting and producing Holocaust drama in academic settings.

As a director working at a small liberal arts college, I have never had enough Jewish students who openly self-identify as Jewish to cast every Jewish role with a Jewish actor. Furthermore, I think this approach, in an educational setting, may defeat the purpose of simultaneously teaching students about the Holocaust and asking them to embody and develop empathy for characters unlike them. The story of the character each actor portrays doesn't become the actor's personal story, but it does become a story that actor can share with others. It is a way of remembering and honoring the history to which we have diminishing access.

Because I am asking students who may not identify as Jewish to play Jewish roles, I strive to approach Holocaust drama with humility and encourage my students to do the same. I make a concerted effort both to collaborate with Hillel organizations, faculty associated with Jewish Studies programs, etc., and to partner with appropriate consultants who can help educate the cast about topics such as Jewish traditions, lines in Hebrew, and Holocaust history. Practically speaking, this is a form of dramaturgy, but it also reflects a genuine desire to avoid appropriation and instead cultivate cultural understanding and respect.

Most plays about the Holocaust are populated with white characters. I think it is a mistake not to acknowledge this when talking with students about casting Holocaust dramas for college productions. If directors cast students of color, are they asking these students to play white people? Or to imagine an altered history? How can we be sensitive to both the students of color who audition for roles and the historical accuracy of what is represented? And how can we acknowledge that Judaism is, indeed, intersectional? I don't have neat, ready-made answers. My approach involves initiating honest, respectful conversations that honor the desire of students of color to participate while also asking students how they want to approach their roles. We address historical accuracy and why we can make a conscious choice to have students of a range of historically marginalized identities share the stories of other historically marginalized people in an effort to celebrate, not erase, difference. Please note that given the United States' long history of deeply entrenched racism and the racism that continues to characterize casting practices, I do not believe white actors should be cast in roles intended for actors of color; the strategies discussed here are not universal. Most often,

students talk about how the marginalization an actor of color may have experienced might parallel some of the marginalization Jews experienced during the Holocaust. As an extension of this discussion, we explore the many groups of people targeted, imprisoned, and executed by the Nazis and more often than not, come to recognize that even non-Jewish production team members would have been included in these groups because of their sexuality, disability, ethnicity, political affiliation/action, nationality, etc.

My own work focuses more narrowly on Holocaust drama by and about women, so issues of gender and sexuality do arise. I don't ask students to identify their gender; instead, on their audition forms, I ask them to identify the roles for which they want to be considered. I usually ask them to circle one term: men, women, or both (I would include "nonbinary" if I encountered a Holocaust play with nonbinary characters). I respect the actors' choices and cast them only in roles of the gender(s) they have indicated on their audition forms. I also leave a space for students to include their pronouns so I can be mindful of this if I cast them. Similarly, I don't ask students about their sexuality and am generally open to casting both straight and LGBTQ+ students in both straight and LGBTQ+ roles. My rationale for casting non-Jewish student actors in Jewish roles extends to my approach to casting the somewhat limited queer roles in Holocaust drama: I am invested in asking students to learn about, embody, and cultivate allyship with those who are different. As an aside, I think it is worth noting that many students' gender and sexuality evolve over the course of their college careers, sometimes even over the course of a production, as students make new discoveries about themselves and the language available to describe who they are.

These strategies do not exist in a vacuum and are informed by the socio-political climate in which we find ourselves in early 2023; I have no doubt these strategies will evolve—must evolve—to address new and better practices as well as students' changing experiences. Program notes, post-show discussions, and supplemental programming also provide useful platforms for expanding the conversation about Holocaust representation and remembrance. Ultimately, I seek to balance opportunities for students' artistic, personal, and cultural exploration with the sensitivity, humility, and respect that the convergence of actor's identities and characters' stories of the Holocaust deserve.

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2.3 The Woman Who Said “No”: Writing a Play about Anti-Nazi Resisters

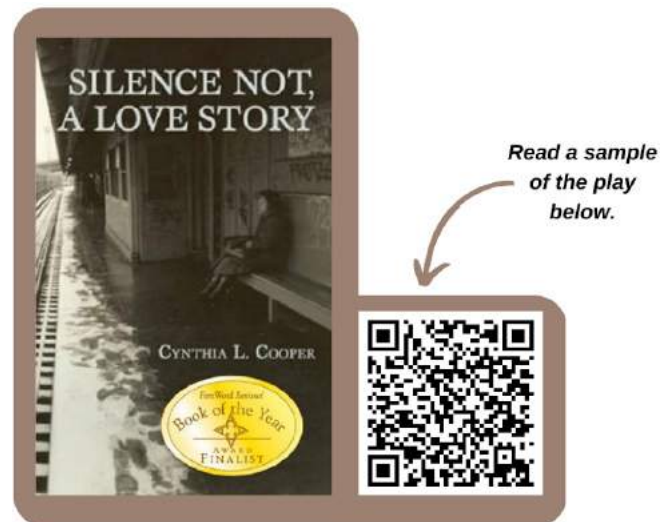
A Personal Essay by Cynthia L. Cooper

Playwright, journalist and author in New York

My first surprise in visiting Hamburg, Germany to do research for a play about resisters to the Nazis had nothing to do with the Holocaust. The prominence of water in the city – the port and lakes and the Alster and Elbe Rivers—tapped my love of swimming and boat travel. Soon, though, the second surprise and the third, added more chilling dimensions.

My play, *Silence Not, A Love Story*, is based on the real-life story of a woman labor activist in Hamburg, who in the early 1930s before Hitler ascended to power, recognized the dangers of the Nazis and turned to anti-Nazi resistance.

As a playwright, research is a key part of my work, even as the play is also infused with personal responses. A play involves many elements – a place, a time, characters, narrative, action, dialogue, intrigue, conflict, resolution, emotional content and, quite possibly, illumination. Although it’s possible to break away from any of these elements, knowing everything possible about the world of the play is important to moving forward with writing, revising, working with actors and theatrical partners and reaching audiences.



I travelled to Hamburg because I wanted to walk in the shoes of my character, Gisa Peiper, a 19-year-old Jewish woman from Berlin who moved there in 1929. She joined a small group of labor organizers in a political group, the ISK (translated loosely as the International Socialist Combat League, a bit of a misnomer for a group of dedicated pacifists).

I had a list of things I wanted to see in Hamburg: a tunnel under the Elbe River where the ISK activists handed out literature, the Reeperbahn red light district where

I imagined the ISK had a storefront office, the site of labor rallies, and the still-standing prison where my character was locked up for a period.

I also had questions rolling around in my mind. This idea for the play had been inspired by one paragraph in a memoir about a resister's experience of sitting among Nazi soldiers at a railway station while in disguise. But what, I wondered, had led Gisa and her fellow activist Paul Konopka (they later married), to anti-Nazi resistance while others in Germany were still oblivious or in denial? How can people in *our* time see into an unknowable future and decide, despite threats or fears, to speak out?

The years before the Nazis took power are nearly impossible to view without the knowledge of what came later. I can remember seeing survivors with numbers tattooed on their forearms. Images of the Holocaust are seared into our collective consciousness, along with the words, "Never Again." But how would we know if "Never" were on the doorstep? To see things as my characters had meant rolling back time. How did they overcome paralysis? Channel fear?

By 2007, when I arrived in Hamburg from New York City, I had already done as much research as I could. I interviewed people who had known Gisa—friends, former colleagues in Minnesota, where she had become a professor. I had listened to Shoah tapes, interviewed survivors, studied exhibits at the U.S. Holocaust Memorial Museum and the Museum of Jewish Heritage in New York, which, for a short time featured a handkerchief embroidered by Gisa in prison. I had searched through files of German-Jewish history at the Leo Baeck Institute in New York, and researched literature, art, poetry, music and history of the Weimar Republic.

I was especially drawn to a book, *Defying Hitler*, a contemporaneously written account of the years 1918–1933 by a self-exiled writer from Berlin, and published in 2002 after his death. There is no defying in the book.

Before Hamburg, I had visited Berlin. I spent hours in the Käthe Kollwitz Museum because Gisa was particularly fond of the artist. I visited the Memorial to the Murdered Jews of Europe, which induced a dizzying sense of disorientation with stone slabs placed on undulating paths.

At the obscure German Resistance Memorial Center, I walked through room after room honoring ordinary Germans who had undertaken acts of resistance, big and small—from smuggling food to delivering spy messages. The ISK was among the earliest documented: "the strongest resistance was from the labor movement," said one placard. Labor activists experienced, even in the 1920s, the brutality of the Brown shirts who disrupted their rallies and beat up organizers. One photo at the center showed

young people at a typewriter, just as I imagined my characters -- they had begun publishing details of Nazi activities and distributing them by hand. "Information you need," became a theme throughout my play. Although, most people ignored their calls, this kind of speaking the truth appealed to me.

Once in Hamburg, I walked through the dank darkness of the Elbe Tunnel, an underground passage for dockworkers. I visited the Museum of Labor and the Museum of Art and "alighted" on a boat that traversed the river.

I intended to pop into the Hamburg Museum, expecting it to be the type of a facility where a city self-promotes, but, perhaps because it was unanticipated, I found something that stopped me short – my second surprise. The museum had a display about the 1920s in Hamburg. Glass cases were filled with artifacts. In one, lay police memorabilia and I saw a ledger listing the Jews in Hamburg. On 52 pages, the ledger contained the names of Jews, their addresses, their jobs, all typed out and numbered—and this was from the 1920s. That the Jewish population was being tracked and surveilled even at that early date told me about the way the culture placed Jews as "the other" and casually deployed antisemitism as if it were part of the regular course of business.

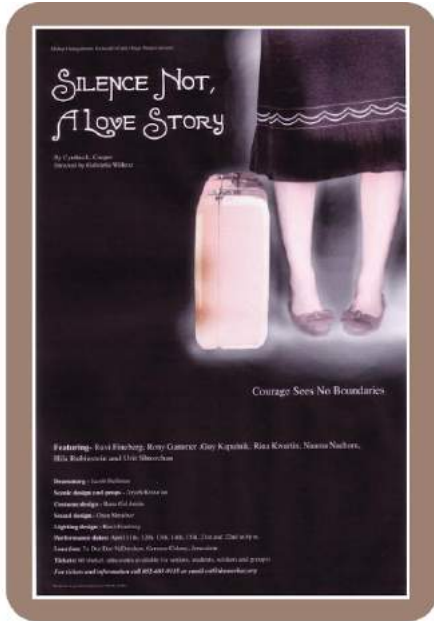
The shudder of that moment never left me – the knowledge that unseen forces were arraying against Jewish citizens, and my character had been astute in understanding those forces and had, at the same time, been targeted in covert ways.

After Hitler came to power in 1933, Gisa and Paul suffered many difficulties. They were questioned, harassed, their apartments raided. Paul had to flee to France by bicycle. Gisa, worried about her leaving her mother, stayed, was detained and sent to the Fuhlsbüttel Prison. The old stone prison is still standing, and my third surprise, upon visiting it, came from a plaque onsite: "Many political opponents of the Nazi regime were led through this gate into imprisonment between the end of March 1933 and the end of the war in 1945. The prisoners were interned without judicial proceedings. Many of them were mistreated, tortured, and some were driven to suicide or murder." Reading it filled me with horror.



*Silence Not, A Love Story Center Stage production
Originally performed in April 2010
Photo Credit: Midnight East*

Gisa was released from prison after many months -- most likely to be followed in order to capture other resisters. Instead, she convinced her mother to relocate to pre-Israel Palestine, and then took on a new identity in the underground in Austria, until it, too, became unsafe.



Silence Not, A Love Story Center Stage production
Originally performed in April 2010
Photo Credit: Midnight East

When I sat down to write *Silence Not, A Love Story*, I began with that moment of waiting in disguise on a train layover amid Nazi guards. I include a recurring scene in the Fuhlsbüttel prison, in which guards put a knife on a table and urge my character to “save them the trouble,” while she refuses to accede. Water has a constant presence —so do poetry, art and song. But the police ledger, so powerful in my memory, never made it into the play. Instead, the strains of growing antisemitism snake through scenes that test the courage of my characters. Following the play’s premiere in Jerusalem in 2010, I also wrote a short one-act, *At the Train Station in Munich*, hyper-focused on moral conviction overcoming fear.

Gisa later wrote: “There was resistance against the Nazis inside Germany consisting of a variety of people who had a conscience and courage. These people included Jews (who are unjustly accused of never having resisted), women (who are practically omitted in the history of resistance), and non-Jewish Germans, as well as many of the old labor movements (who are hardly mentioned). They fought the Nazis out of moral convictions and out of abhorrence of racial superiority.”

Once the story of Gisa had gripped my imagination, I couldn’t let it go. And that is, perhaps, the real beginning of a play: a story that, to the writer, has to be told. I heard a story of the love of people for each other and the mutual love of justice. To me, it shows a way to respond to injustice in every time period: I hope that audiences see that, too.

2.4 Writing a Play Based on Charlotte Delbo's *Auschwitz and After*

A Personal Essay by **Dr. Patrick Henry**

Cushing Eells Emeritus Professor of Philosophy and Literature,
Whitman College



Auschwitz and After Production at Gesa Power House Theatre in Walla Walla, WA, 2016
Photo Credit: Dr. Patrick Henry

My desire to write a two-act play entitled *Auschwitz and After* emanates from my continued interest in Charlotte Delbo's stunningly original trilogy of the same title and my sense of its inherent theatrical possibilities. The three parts were published separately in French, and are available together in English translation as *Auschwitz and After* (Yale University Press, 1995).

Delbo's artistic approach differs from the analytical report we get in Primo Levi's works and the extended linear narrative found in the writings of Elie Wiesel. Her goal was not to "recount" what happened in Auschwitz, chronologically or otherwise, but to make her readers "see" it. She therefore offers striking visual imagery, penetrating snapshots, and anguished portraits that enable readers to sense the horrors of the events she depicts. We happen upon "frozen corpses," "walking automatons," "silent howls," "rats devouring corpses," "the walking dead carrying the dead," and then, suddenly, amidst the stench of diarrhea and burning flesh, appears a "tulip," or a "blue sky." Delbo insists that we imagine the unimaginable and listen to the unspeakable while she attempts to represent the unrepresentable.

The comportment of the women in Delbo's concentration-camp universe is in stark contrast to that of the men in the accounts of Levi and Wiesel. Levi insists repeatedly that survival in Auschwitz was based on "the law of the *Lager* [camp]":



Auschwitz and After Production at Gesa Power House Theatre in Walla Walla, WA, 2016
Photo Credit: Dr. Patrick Henry

“Eat your own bread, and if you can, that of your neighbor.” There, Levi informs us more fully, “the privileged oppress the unprivileged,” and that other ferocious law operates unabatedly “...to [him] that has, will be given; from [him] that has not, will be taken away.” (*Survival in Auschwitz. The Nazi Assault on Humanity*, Macmillan Publishing Company, 1958, pp. 160, 44, 88.) Although the demand for solidarity, “for a human word, advice, even just a listening ear was permanent and universal,” he writes elsewhere, it was “rarely satisfied. There was no time, space, privacy, patience, strength” (*The Drowned and the Saved*, Vintage Books, 1989, pp. 78-79). In Wiesel’s *Night*, we encounter men beating each other to death for a few crumbs and the barrack’s chief tells Elie: “Don’t forget that you are in a concentration camp. In this place, it is every man for himself...you cannot think of others. Not even your father. In this place, there is no such thing as father, brother, friend. Each of us lives and dies alone (Farrar, Straus and Giroux, 1972, p. 110).

Amazingly, the women in *Auschwitz and After* constitute an active, protective, food-sharing community where individuals live in dialogue and communion with one another. From the first poem in “None of Us Will Return,” where the women worry about whether the water in the “shower” will be warm enough for the children, to the end of “Useless Knowledge,” we encounter women guiding, feeding, protecting, and caring for one another physically, emotionally, and spiritually. The intractable camp laws of



Auschwitz and After Production at Gesa Power House Theatre in Walla Walla, WA, 2016
Photo Credit: Dr. Patrick Henry

anonymity, conformity, and self-absorption found in Wiesel and Levi have given way to human words and listening ears. The roll call reference, “We were leaning on one another so as not to fall” (Delbo, *Auschwitz and After*, p. 35) serves also as a metaphor that applies more generally to their life together in this Nazi inferno. Here

self-transcendence was required for self-preservation; one could not survive alone. While these differences are stark and real, it should be pointed out, not only that Levi and Wiesel were Jewish and Delbo was not, but that Delbo repeatedly insists that the Jewish prisoners had it the worst and that men, for various reasons, had it worse than women.

As a woman of the theater, Delbo also wrote plays about her experiences in Auschwitz and after liberation. Three of her plays in particular touch immediately upon those experiences. *Qui rapportera ces paroles?* takes place in a death camp and repeatedly portrays the solidarity among the women as it insists that, despite their suffering, they must renounce suicide and do everything possible to survive so as to bear witness to their experiences. In this sense, the play ends ironically, but with authorial approbation, when Gina attempts to commit suicide by touching the electrified wire rather than become a member of the White Kerchief *Kommando* that burns children to death. She is shot to death before she can reach the barbed wire. (Delbo, “*Qui rapportera ces paroles?*” in *Qui Rapportera Ces Paroles et autres écrits inédits*, Fayard, 2013, pp. 9–66), translated and published as *Who Will Carry The Word?* in *The Theatre of the Holocaust*, ed. Robert Skloot (University of Wisconsin Press, 1982, pp. 267–325).

Et toi, comment as-tu fait? (*And You, How Did You Make Out?*) deals not with the question: “How did you survive Auschwitz?” but “How did you make out when you got back from Auschwitz?” (in *Qui Rapportera Ces Paroles et autres écrits inédits*, pp. 245–313).



Auschwitz and After Production at Gesa Power House Theatre in Walla Walla, WA, 2016
Photo Credit: Dr. Patrick Henry

This play is therefore the theatrical form of “The Measure of Our Days,” which constitutes the third part of *Auschwitz and After*. Yet, except for eleven of its 66 pages, it is devoid of any dialogue between the characters. The play consists of a series of monologues in which various women and one man relate their post-war experiences in France to Françoise, who represents Delbo.

Finally, *Les Hommes*, or *The Men*, (also in *Qui Rapportera Ces Paroles et autres écrits inédits*, pp. 529-576) takes place in a prison where the women were held before going to Drancy and then Auschwitz. Here men and women were incarcerated separately with a courtyard between them. Once a day, during their time outside, they have the possibility of spotting one another through the fence that separates them. The women want Françoise, who once again represents Charlotte, to write a play for them. But Françoise claims that she cannot do so because their present reality weighs too heavily on her and to write about it would be too difficult for all of them. Therefore the play we are reading is the play that Charlotte could not write at the time that its action was unfolding. The women decide to put on Musset’s *Un Caprice* (*Caprice*) but on the day of the

performance, the Resistance killed 29 German soldiers and the Germans had begun the reprisals by shooting some of the men prisoners. As a result, the women decide to mime *Un Caprice* but utter not a word of it. The words of Musset's play are replaced by three monologues of women whose loved ones, a brother and two husbands, have been shot, two on that day and one earlier at another prison.

Basing my play on *Auschwitz and After* enabled me to enlarge the canvas, broaden the vision, and portray in one play many of the key themes that Delbo covered in isolation in her three plays: aspects of the Auschwitz experience, theater in captivity, and the post-liberation lives of the women. I have set the play in the third volume of *Auschwitz and After*, "The Measure of Our Days," which takes place after the women have returned to France. Twenty years after their liberation, they have a reunion in Paris. In my play, ten of these women discuss their lives since Auschwitz. They all stress the extreme difficulty or quasi-impossibility of "coming home" again. Their lives are replete with horrific memories, sickness, obsession, divorce, illusions, loneliness, and heartbreak.

I have created a Chorus that speaks to the audience on several occasions, reminding them of the reality of Auschwitz (as depicted in the first two parts of the trilogy: "None of Us Will Return" and "Useless Knowledge") and the difficulty of the transition that the women are attempting to make. A Narrator situates the action, identifies the characters, and adds her voice occasionally to those of the other women. By utilizing lines primarily from the first two volumes of *Auschwitz and After*, I have pieced together dialogues between the characters throughout the play. In addition, I have staged a series of flashbacks to depict some of the horrors of Auschwitz as Delbo describes them (roll



Auschwitz and After Production at Gesa Power House Theatre in Walla Walla, WA, 2016
Photo Credit: Dr. Patrick Henry

call and insatiable thirst, for example), as well as the tender care the women offer one another at these moments of great suffering. Other "flashbacks" include two scenes from Molière's *The Misanthrope* and *The Imaginary Invalid*, even though they do not appear in the trilogy. Delbo tells us, however, that the women performed *The*

Imaginary Invalid in Auschwitz and read parts of *The Misanthrope* in Ravensbrück.

Watching the Chorus perform these scenes allows the audience to capture the role that poetry and theater played in the camps, and how they functioned additionally as forms of artistic resistance to the dehumanization process inflicted on the inmates. Rehearsals for *The Imaginary Invalid* were held in Auschwitz “in a dark, freezing hut ... [when supper consisted of] 200 grams of dry bread and seven grams of margarine” (*Auschwitz and After*, p. 169). The audience itself participates in the play. The Chorus and other actors address the spectators directly because they represent the people who were not deported. The returning women want them to realize what they, and particularly those who did not return, suffered in Auschwitz. “I want them to understand,” says Mado, “even if they cannot feel what I feel.”

It is important, as we listen to Mado say: “I want them to understand,” to stress why the theater is the ideal setting for this encounter. Here powerful stories are related live in the same room with close face-to-face proximity between characters and audience. Theatrical immediacy, as opposed to the book/reader or film/viewer situation, encourages empathy and makes it possible for characters and audience to bond together. A play about the Holocaust, then, not only serves to keep memory alive, but, as Elinor Fuchs points out, “In the very act of representing the annihilation of the human community, the theater itself offers a certain fragile potentiality for re-creation” (*Plays of the Holocaust: An International Anthology*, Theatre Communications Group, 1987, p. xxvi.)

On January 20, 2016, *Auschwitz and After* had its first performance reading in the Gesa Power House Theatre in Walla Walla, WA. The fifteen Walla Walla women listed here brought this play to life. I could not be more grateful to all of them.

Directed by: Nancy Simon

Music composed by: Kristin Vining

Lighting designed by: Cynthia De Ville

Musicians: Kristin Vining, Keyboard; Amy Dodds, Violin

CAST

Narrator: Angelica Dimock

Charlotte: Julie Jones

Gilberte: Patty Leeper

Ida: Dyani Turner

Mado: Shauna Lilly Bogley

Marie-Louise: Sarah Hurlburt

Poupette: Jackie Wood

Gaby & Chorus: Chanel Finnie

Louise & Chorus: Lisa Anne Rasmussen

Marceline & Chorus: Danielle McMahon
Françoise & Chorus: Jen Pope

For a possible performance reading or production of the play, please contact Professor Henry at henrypg@whitman.edu.

2.5 Caught Between Breaths: The Character of Brina Berman in “Oh, I Remember the Black Birch”

A Personal Essay by **Dr. Velina Hasu Houston**

Distinguished Professor of Theatre, University of Southern California

“...nostalgia is the suffering caused by an unappeased yearning to return.”

— *Milan Kundera*

The character of Brina Berman in my play, “Oh, I Remember the Black Birch” figuratively is holding her breath, caught between a pre-World War II Poland, Fascism, and the city of Kobe, Japan. She longs to return “home” and find her mother, but it is a longing that cannot be eased given the circumstances of World War II.

My artistic interests in writing “Oh, I Remember the Black Birch” are centered in my Japanese upbringing, as well as the coalescence of Japanese culture with other cultures. These roots generate my curiosity about the intersection of Jewish and Japanese cultures in World War II-era Japan, and led to my research for and writing of “Oh, I Remember the Black Birch.” In particular, I am interested in the city of Kobe because it is, in essence, the fountainhead of my existence; my parents met there in 1946.

While inspired by true events, the play is neither a history report nor an ode to either Jewish or Japanese cultures. Rather, it is the exploration of Brina Berman's story with regard to escaping Nazi Poland and briefly ending up in Kobe, Japan, where she encounters an established Jewish community. It is that confluence of cultures and the time period that appeal to me. When the organization Bonnie Franklin's Classic and Contemporary American Plays commissioned the play, I put into motion the research and artistic imagination needed to create it.



The playwright's parents, Kamakura, Japan 1955
Photo Credit: Velina Hasu Houston

My focus is not only on Brina Berman’s personal history, but also those of a Japanese nun, a Japanese soldier, and a Persian Jewish woman who is a long-term resident of Kobe. None of the cultures represented in the play are meant to be monolithic. Think about it: if every culture was monolithic, the world would be a much less remarkable place. In my writings, cultures are complicated, diverse, and distinctive. Notions such as “Jews do not do X” or “Japanese do not do Y” hold little or no credence. With attention paid to authenticity with integrity, I explore what is possible and atypical, not what is thought to be impossible and commonplace.



*MomentMag's play reading and talkback event with Velina Hasu Houston & Keren M. Goldberg
Originally aired on November 9, 2021
Photo Credit: MomentMag on YouTube*

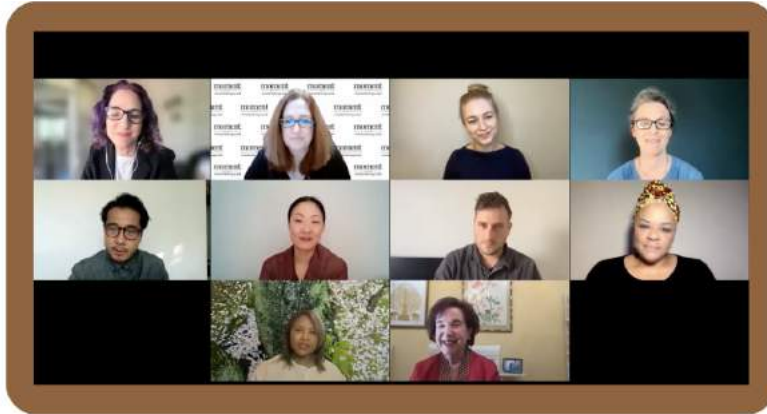
Variances in representations of culture are of interest to me given my own multicultural family, which includes Jewish heritage. Although human beings are all so beautifully different, we remember the “black birches” of our beaten pathways. While nostalgia can hit us hard, we also are

determined to carry on. And we do. And we must. As do Brina, Hideo, Batya, and Kayoko – the characters in “Oh, I Remember the Black Birch.”

The symbolic black birch in the play’s title comes from my research: black birch trees are native to Poland. They still can be found along the banks of the Vistula River, which winds its way through Poland running south from the Gulf of Gdansk. The title is a metaphor for Brina, alluding to her nostalgia for “home,” which is focused upon her love for her family and the world they knew before Fascism. In the course of the play, Brina leaves behind memories of a beautiful world and runs from nightmares of a terrifying one. With her, she carries the wounds of a cutting loss – the death of her brother and the disappearance of her parents – that haunt her journey at every turn. She encounters the difficulties of a strange land where everything – people, food, flora, and politics – are unfamiliar. In addition, the initial joy over finding a Jewish community in Kobe is diminished as Brina discovers the penetrating differences between being a Polish Jewish refugee and being a Persian Jewish resident of a long-established Jewish community in Japan. After initial dissonance, Brina strives to navigate her life in Japan with success and to become more open about what the future may (or may not) hold.

Writing about historical events is always challenging. Myriad commentary and expectations abound, such as: “it didn’t happen like that,” “why do you care about this,” “do you know about X event and why didn’t you write about that instead,” and so on and

so forth. In current times, people also say, “You’re not Jewish, so you don’t get to write about this.”



*MomentMag’s play reading and talkback event with Velina Hasu Houston & Keren M. Goldberg
Originally aired on November 9, 2021
Photo Credit: MomentMag on YouTube*

My play is neither a Jewish play nor a Japanese play, but a human play. The story is important to Jewish and Japanese people because of the intersections of those cultures, but it is an

inclusive, all-encompassing story of loss and discovery to which people of many different backgrounds may relate. Aforementioned, I am not writing a history report; I will leave that to the historians. In addition, I do not claim to have lived in pre-World War II Poland, of course, Nazi Poland, or World War II-era Japan. Given those circumstances, historical details are not the be-all and end-all of my artistic creation. They are of great interest to me, but may not be represented with the exactitude that one might desire because the creation is a work of fiction rather than a nonfiction book. For creative writers, I strongly believe that research is critical, but artistic imagination must be the



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driving force. I research everything I write with innate precision and care. For the research for this play, I even visited Warsaw and Krakow, including Auschwitz-Birkenau,

experiences that changed my view of humanity deeply. Ultimately, however, I bow to the truth that nobody is perfect. I can read, view, see, and visit at length, but it can never truly be enough; and it must integrate with artistry.

As to the 21st-century sociopolitical viewpoint about cultural appropriation (which always fascinates me because many proponents culturally appropriate mixed race ad infinitum), I always remind myself that theater is an art of suspending disbelief; and that there is a discerning difference between cultural appreciation and cultural appropriation. Moreover, I enthusiastically embrace the fact that I am a multiethnic, multicultural being whose family heritage engages a massive number of ethnicities and faiths. Perpetually, I have been interested in cultural and ethnic intersections, particularly of Far Eastern Asian cultures and non-Asian cultures, and especially with intersections between Japanese and non-Japanese cultures. All of these realities motivated me to explore the intersection of Jewish and Japanese cultures in “Oh, I Remember the Black Birch.” Co-existing in a small community or family is one of the best ways for people who are different to educate themselves about those differences with depth and breadth.

I first heard about Jewish people in World War II-era Kobe several years ago from Keren M. Goldberg, who has collaborated with me on the play as both a dramaturge and producer. She mentioned her aunt had lived briefly in Kobe during World War II and then migrated to Argentina, where relatives continue to reside. Her aunt’s testimony about her journey is in the interview archives of the USC Shoah Foundation, Los Angeles.

Struck by the intersection of cultures, I began to research that history and discovered the established Jewish community, called JEWCOMM after a former cable moniker, and the history of the Jewish people who resided there just before the bombing of Pearl Harbor. Indeed, the search for “home” is unceasing for us all.

2.6 Bringing *Courage Untold* to the Stage

A Personal Essay by **Susan B. Katz**
Dayspring Counseling Services, Exton, PA

Bringing *Courage Untold* to the stage was a five-year journey that began in 1984, when I was 29 years old. My husband Richard and I were visiting friends, who had on their coffee table a book that caught my eye: *The Auschwitz Album* (discovered by survivor Lili Meier, text by Peter Hellman, Random House, 1981). It was filled with photographs of innocent people who never knew that the gas chambers awaited them.

One paragraph, picturing an Auschwitz crematorium, seemed to leap off the page. It read: “In this facility, on October 7, 1944, the *Sonderkommando* itself revolted. The members killed several SS men and blew up the crematorium with dynamite smuggled to them by Birkenau women who worked in an ammunition factory. A large SS force put down the revolt and caught those prisoners who had escaped. Nearly all who were involved were shot. The women who had procured the explosives, led by twenty-four-year-old Roza Robota, were tortured before they were executed.”



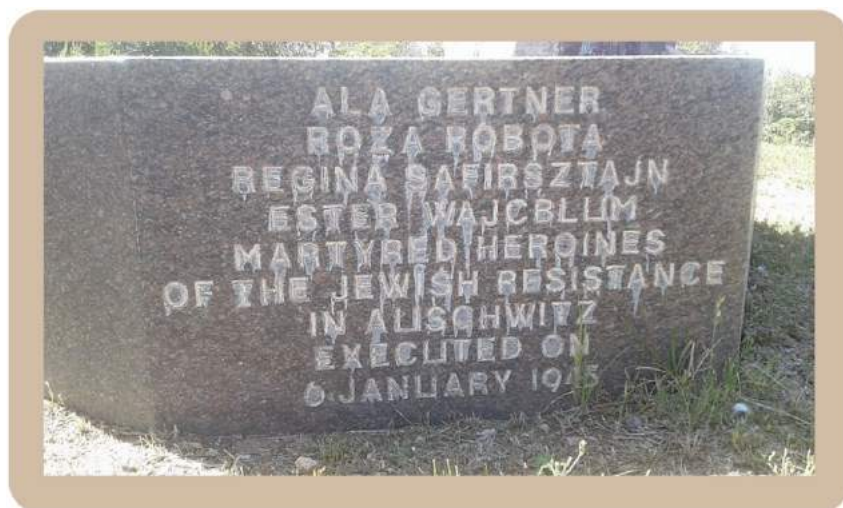
My heart stopped. Growing up in Oak Park, Michigan in the 1960s, a Jewish middle-class neighborhood filled with Eastern European Holocaust survivors, I was aware of the concentration camps. My three best friends had parents who were Auschwitz survivors. I remember seeing their parents' tattooed arms and asking about them. Along with their stories, I learned that this was a “gift” given to them upon their arrival at Auschwitz.

When I was ten years old and sleeping over at the home of one of these friends, I remember I suddenly woke up hearing cries and screams coming from her parents'

bedroom. My friend said, “Don’t worry, Susie, that’s just my mother having another nightmare about Auschwitz. It’s nothing to be scared about. Just go back to sleep.” Even though I didn’t fully understand, I felt so sad for my friend’s mother. As the years passed, I learned more and more about the human suffering in Auschwitz.

As an American Jewish child growing up, I could not help but wonder why someone didn’t help my people. Why did my friends’ parents suffer the way they did? Why didn’t the Allied forces destroy the crematoriums at Auschwitz? How could the world not have known about it? How could more than a million lives have been so easily extinguished at Auschwitz? How could my people die without a fight? Then, in 1984, I read a paragraph in *The Auschwitz Album* that spoke about my people fighting back.

It was the first time I learned of resistance activities inside a concentration camp. In the survivors’ stories I had heard growing up, I had never heard of Roza Robota from Ciechanow, Poland. I was fascinated by her. I wanted to know more about Roza and her fellow conspirators: Hanka Wajcblum, Estusia Wajcblum, Ala Gertner, and Regina Safirsztajn, along with an estimated twenty other women. I wanted to know how they found the courage to smuggle gunpowder to the *Sonderkommando*.



A sculpture in memory of 4 Jewish women who took part in the Zonderkommando rebellion at Auschwitz on October 7, 1944. The sculpture is in Yad Vashem, Jerusalem. Made by Joseph Salomon. Granite, 1989.

This one paragraph took me on a journey of discovery. Living in Chicago, Illinois, I began to research Holocaust literature regarding Roza Robota. After almost a year, I still found no information on Roza and her co-conspirators’ activities. I had, however, access to one of the largest survivor populations in the United States, in Skokie, Illinois. I learned that a friend’s mother-in-law, Erna Gans

was a survivor, as well as president and a co-founder of the Illinois Holocaust Memorial Foundation. I contacted Erna Gans, who introduced me to other Auschwitz survivors. I interviewed dozens of those who lived in Skokie. I was disappointed to find no one who personally knew Roza or any of her comrades. However, some survivors knew of their murder, after they were caught and publicly hanged at Auschwitz.

Auschwitz survivor Joseph Neuman told me about Erich Kulka, a well-known Holocaust historian and survivor. While he did not know details regarding the women's role, he had written about the men involved in the uprising who had survived and immigrated to Israel. In the spring of 1985, I traveled to Israel and immediately met with Eric Kulka. Soon afterward, I received several phone calls from survivors who wanted to share information about Roza Robota and the other women.

After finding an English-Hebrew translator to help me, I set up interviews with these survivors. Two interviews stand out: The first was with Noah Zabladowicz, who actually knew Roza Robota in Auschwitz. I learned Noah was an electrician and could move about relatively freely in the camp to work. He had access to Roza in the clothing supply department, where she worked. I learned that he had persuaded Roza to become involved in the Jewish underground, and to approach women who worked in the munitions factory to smuggle gunpowder to help the *Sonderkommando*. By the end of our interview, Noah was in tears. He emphasized that he was alive only because of Roza's courage, because under harsh SS interrogation, she did not reveal any names. Seeing him flooded with emotions as he shared his involvement with Roza stirred me intensely. As I sat and watched Noah cry, I said to myself that I wanted to honor this man and the others involved in a story little known to the world.

I continued to set up interviews with survivors throughout Israel, and at the second pivotal interview, five women told me what they knew about the story. One of them told me that Estusia (Ester) Wajcblum, one of the four hanged women, had a sister named Hanka Heilman. Hanka had also participated in the gunpowder smuggling. I asked if Hanka lived in Israel, and was told that she lived in Ottawa, Canada. I had finally found the first name of a woman who had survived the uprising!

After six weeks of researching material at Yad Vashem and interviewing survivors, I was anxious and excited to return to the United States. I wrote to Hanka Heilman, asking if I could interview her regarding the story. I told her I wanted to develop it into a play, as I had been involved with theater arts for my entire life (including a minor in creative expression from Oakland University in Michigan). She



*A group from RTWI joined Ariela Heilman, niece of Ester Wajcblum, at the Yad Vashem memorial to the four women hanged in Auschwitz.
Photo taken on January 6, 2020.*

agreed to meet in Ottawa, and in the summer of 1985, I was privileged to spend a week with her and her husband Joshua.

When I met Hanka she was in her early sixties, and I later found out she was only a young teenager when she arrived in Auschwitz. She had a vivacious personality, eyes that sparkled, and a laugh that was contagious. I liked her immediately. Hanka explained that she had not shared her story with many people. With her permission, I taped our conversations and took extensive notes. She explained she had never met Roza Robota, because she did not live in her barracks, nor did she work in the same location. The system they had set up was to make sure no one knew too many other names in the underground. Therefore, if one person was caught and tortured, he or she could not provide other names.

She told me that she and her sister Estusia lived together in the same barrack and worked in the munitions factory, which provided war material and ammunition for the Nazi war effort. Her sister Estusia worked in the gunpowder room and she worked in a section known as control, where she had to check pieces of material to make sure they fit certain specifications. Hanka, Estusia, and other Jewish inmates working in the gunpowder room all agreed to help with the sabotage, devising a plan to smuggle out small quantities of gunpowder, which were passed on to Roza.

At the end of our week together, Hanka asked me a question: “Why is a young, Jewish, American woman so interested in Auschwitz? Did you have family members who died there?” I answered, “No.” She pressed me again: “Are you certain?” I answered, “I am certain.” Up until the time I had met Hanka, she had chosen to be fairly private about her Auschwitz experience. However, before she died, she wrote *Never Far Away*, her memoir that included her involvement with the underground.



Read more about Roza Robota at the Jewish Women's Archive.

Roza Robota, underground activist in the Auschwitz-Birkenau concentration camp.
Institution: Yad Vashem, Jerusalem

Based on the material I had primarily received from Hanka Heilman, Noah Zabladowicz and Herta Fuchs, I was ready to start writing the first draft of *Courage Untold*. I was

employed full-time at my social work position, so it took me three years to do the necessary research, reading, and finding survivors, and then, another two years of writing and rewriting.

Production History: the first reading was at the Playwright's Center, Chicago, September, 1989; the staged reading was at the Jewish Community Center, Skokie, November, 1989; the first full-staged production was at Avenue Theatre in conjunction with Kinetic Theatre in Chicago, with a six week run, following a January 13, 1990, opening; the second full-staged production was at Avenue Theatre in 1991, with another six week run, opening on April 4, 1991.

The Holocaust Memorial Foundation of Illinois was a sponsor of the full-staged productions and helped to provide survivors who would speak to the audience after the production and answer questions. The foundation also supported and promoted student groups coming to the play. The play received good reviews and the *Chicago Jewish Star* chose *Courage Untold* as one of the top five productions in Jewish theater in 1991, stating, "Excellent, well-written drama and fine acting about a Jewish women's revolt in Auschwitz." I was also encouraged to receive an endorsement by Elie Wiesel, who wrote a supportive letter to encourage theaters to stage the play.

Professor Gene A. Plunka, from the University of Memphis, found my manuscript at the United States Holocaust Museum, when he was doing research for his book, *Staging Holocaust Resistance* (Palgrave Macmillan, 2012). He dedicated a chapter to *Courage Untold*, stating: "The tale of the women of Auschwitz who managed to revolt in the most horrible conditions imaginable where humans were reduced to skeletons barely able to function is perhaps the most amazing event of the Holocaust."



A commemorative sculpture in memory of four Jewish women, members of the underground in the Birkenau camp, who were hanged for their assistance in the Sonderkommando uprising.

Photo: Ghetto Fighters House Archives

Post Script: When I met Hanka Heilman in 1985 and she asked if I had family members murdered in Auschwitz, I did not know my own personal connections. My father, who came from the small town of Mukacheve, Hungary (now in Ukraine), never told his three

children about his family members who had perished in the Camps. In 2001, a year after my father's death, my father's first cousin sent me the Katz genealogy book, on which he worked for twelve years. I then sadly discovered the numerous relatives who had been sent to the Auschwitz gas chambers.

In fall 2016, my husband and I had the privilege to say *Kaddish* for our family members at the Auschwitz-Birkenau memorial. As we were walking out of Auschwitz, we saw a group of approximately forty young Israelis. They were joyously singing Hebrew songs draped in their national flag, proudly wearing the Star of David on their backs. Watching them, tears ran down my face. Here I stood on the grounds of Auschwitz, knowing and writing about its dark history, where tragic death and human cruelties had flourished. Now, seeing this young group of Israelis gripped my soul. Their spirit for living, on the grounds that produced death, uplifted me. It made me intensely appreciate my life--every life. It made me appreciate my Jewish history. Their soaring spirits smiled down on Auschwitz, and at that moment, I knew and felt my people's future looked bright.

2.7 *The Last Cyclist*: Recovered, Reconstructed and Reimagined

A Personal Essay by **Naomi Patz**

Playwright, editor, and author in New Jersey

The Last Cyclist is an anomaly. It's not a documentary, yet it definitely has elements of a documentary and two of the characters in the play are based on real people, using their real names. There's nothing at all funny about the Holocaust and the situation in which these Terezín actors find themselves, yet of course the play/film is funny. In fact, it is a comedy. And it isn't a tragedy either, although the conditions under which the prisoners lived – and their fate – is very tragic. The play, the spooling out of an allegory that pits cyclist/Jews against lunatics/Nazis, has elements of absurdist and avant-garde theater and commedia dell'arte and so much else all rolled into one silly story with a deep, terrifyingly serious message for its own time – and for ours.



Naomi Patz and Edward Einhorn's production of *The Last Cyclist*
Courtesy of Carol Rosegg/Richard Kornberg and Associates, via Associated Press



(L) Karel Švenk; (R) Entrance to Terezín
Courtesy of Terezín Music Foundation and Cultura Obscura

I didn't realize all of that when I first read the description of the original, a cabaret written and rehearsed in 1944 by Karel Švenk, a prisoner in the Nazi concentration camp, Terezín. The description appears in an essay by Jana Sédová entitled "Theatre and Cabaret in the Ghetto of

Terezín," in *Terezín*, a book about the camp published in 1965 by the Council of Jewish Communities in the Czech Lands. Her long synopsis of *The Last Cyclist*, which she

calls “our most courageous production,” is her only full example of the amazing flourishing of theatrical culture in this most unlikely of places.

Terezín was unique in the Nazi concentration camp system. At first, it was only a transit camp, a holding place for Czech Jews being sent to Auschwitz-Birkenau and other of the Nazi death camps on Polish soil. Among the prisoners were many musicians, conductors, composers, theater people and artists. But under the delusion that they would soon be going home (Terezín was only 40 miles from Prague) and meanwhile, to maintain their sanity and sense of being *human* under the deplorable conditions in the camp, they mounted performances and gave lectures for their fellow inmates. The Nazis capitalized on this creative activity and used it to blind the world to the truth.

In 1995, when our synagogue in New Jersey hosted an arts conclave devoted to the Jews of (then) Czechoslovakia for our regional teen youth group (JFTY) as a favor to my husband (the rabbi of the congregation and convener of the conclave), I wrote a short, staged reading based on the main plot of *The Last Cyclist* for the participants to present. Despite its simplicity, the production was amazingly moving. It led me to look for the original only to discover that Švenk’s play, banned after its dress rehearsal because the elders of the camp feared it was too provocative, was lost forever with his death in 1945, a victim of the Nazis.



Listen to Svenk's Compositions
"Why Does the White Man Sit in the
Front of the Bus?" and "Lullaby" from
"Long Live Life"



The original was gone, but Šedová, herself probably the only survivor of the original Cyclist cast, had found a way, seventeen years later, to recreate what she could remember of the extraordinary, daring original, staging it for a Czech audience in Prague in 1961. To do so, she radically changed the ending to glorify (and conform to) communist ideology of that year – the 40th anniversary of the Czech communist party

(and to minimize any association with Jews, Nazis and Holocaust, all essentially forbidden subjects under communism).

I have edited, reconstructed and reimagined my version of *The Last Cyclist* from the translation of the 1961 adaptation of the 1944 cabaret I commissioned (still thinking it was Svenk's script), from descriptions of the original, from illustrations made in Terezín for Frantisek Zelenka's costumes and sets for the original production, and from hints and allusions in memoirs by survivors.



Scene from *The Last Cyclist* featuring Patrick Pizzolorusso (center) as Karel Svenk, Borivoj Abeles
Courtesy of Alexander Jorgensen and Thirteen Media

However, for the play to make sense to audiences today, I found it necessary to express the hopes, fears and coping mechanisms the prisoners employed to maintain their self-respect and humanity despite hunger and disease, the indignities they were forced to suffer and the constant uncertainties with which they lived.



Naomi Patz and Edward Einhorn's production of *The Last Cyclist*
Courtesy of Jewish Renaissance

To achieve that, I made the language and references accessible to contemporary audiences. Then, using the description of *The Last Cyclist* in Šedová's 1965 essay as my guide, I rewrote the second act to accord with what I believe is both the sense and the spirit of Švenk's original play. Finally, because there is nothing in the original that mentions Terezín or the appalling conditions there – the context in which both the humor and the implicit horror of the play become understandable to us – I created new beginning and ending scenes in which Jana Šedová “remembers” back to the night of the dress rehearsal, and Švenk's cabaret becomes a play-within-a-play. In my adaptation, the open dress rehearsal ends abruptly with the announcement of an impending deportation.

The Last Cyclist opens a window onto a little-known aspect of “spiritual resistance” to the Nazis during the Holocaust. Despite the harrowing conditions under which they were forced to live and work, Jews in Terezín created a remarkable wealth of cultural offerings, including theatrical performances, concerts, recitals, paintings and drawings, and thousands of lectures that gave solace and a boost in morale to this humiliated and disheartened group of highly educated, civilized and cultured urbane people who, despite dire rumors, still hoped that they would soon be going home, and who certainly had no idea of the mass murder that awaited them.



The Last Cyclist Discussion with Naomi Patz
Courtesy of Embassy of Czechia in Washington, D.C.

The Last Cyclist is an example of the extraordinary resilience displayed by concentration camp inmates. Incredibly, Švenk’s play is funny and was meant to be funny. The audiences at Terezín that attended the open rehearsals of *The Last Cyclist* laughed and today’s audiences are meant to laugh too. But a great deal has changed in our own country and in the world even in the relatively short time since I first encountered *The Last Cyclist* in 1995. With the rise in antisemitism and autocratic regimes in recent years, ours is increasingly uncomfortable laughter: first because we realize that this comedy is not a joke but a brave protest against totalitarianism; and second, because we know the fate of the cast and the rest of the six million Jews murdered during the Holocaust. In a non-confrontational way, *The Last Cyclist* makes clear to today’s audiences that it is the personal responsibility of every human being to fight intolerance, prejudice, bullying and racism.

Find more information about *The Last Cyclist* and Terezín at www.thelastcyclist.com.

2.8 Remembering Nava Semel

A Personal Essay by Dr. Rochelle G. Saidel

Nava Semel died on December 2, 2017, at the age of 63, and her loss is deeply felt by all of us who loved and worked with her. Her prolific creative writings have affected and influenced the adults, adolescents, and children who read her books or see her productions. At a commemoration of her life and art, held in New York City in March 2019, Prof. Joseph Klaffer, president of Tel Aviv University, announced that the university would inaugurate a Nava Semel Institute for Drama.



Nava Semel

An award-winning author, playwright, poet, and translator, Nava was the recipient of the American National Jewish Book Award for Children's Literature, the Women Writers of the Mediterranean Award, and the Israel Prime Minister's Prize. She was often identified as a Second-Generation author, and her book *A Hat of Glass: Stories of the Second Generation* (1985), based on a mother's experiences during the Holocaust, was the first

to focus on burdens borne by children of survivors. Nava was also my friend, who generously shared her ideas, knowledge, and perceptions, as well as her warmth and humor.



Photo: 2009 premiere poster of *And the Rat Laughed* at Opera York (Toronto, Canada)

Her opera *And the Rat Laughed* had its world premiere in 2005 at the Cameri Theater in Tel Aviv. Composer Ella Milch-Sheriff, together with Semel, added voice and music to stage the story. The opera, which has also been staged in Poland, Romania, and Canada, is based on Semel's book of the same name, written in Hebrew in 2001 and published in English in 2008. In a creative and innovative way, the opera spans from the present to the Holocaust to the future, telling the story of a hidden Jewish little girl in Poland who was sexually abused. Some of the Hebrew performances in Tel Aviv

had English supertitles. *Milch-Sheriff*, also part of the Second Generation, purposely wanted to blend beautiful music with the brutality of the story.



Full performance of Semel's *And the Rat Laughed*

With her dynamic and unique novel and opera *And the Rat Laughed*, Nava challenged us to search for the truth that has strangely been relegated to the realm of silence. She encouraged us to pay close attention to the most nuanced details, so that we may discover and approach the past with more precision and depth, accepting that the fantastic may indeed be fact, not fiction. Beyond this, some of Nava's writings are an essential tool for promoting a growing awareness and willingness to include, discuss, and accept rape and forced prostitution as aspects of the Holocaust.

Nava also wrote *Lost Relatives*, which aired on Israel Television, IBA-Channel 1, in April 2013. This television drama, in Hebrew, is set in Israel in 1949. The drama takes place during the Jewish High Holidays at a time when the young State of Israel was absorbing many Holocaust survivors. It features a 60-year-old woman and her son, both of whom survived the Transnistria ghetto. The family's fate is entwined with that of their neighbors, who are Auschwitz survivors from the Island of Rhodes. Together they gather



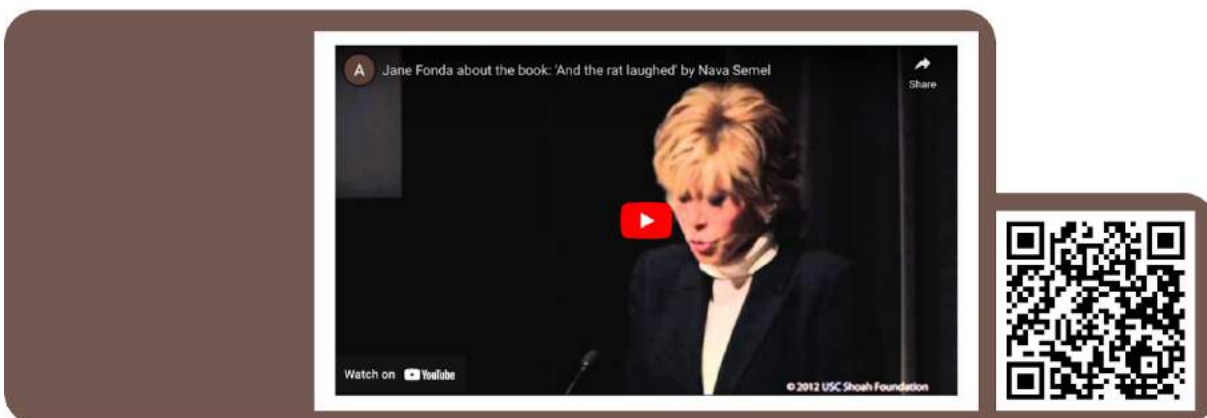
See photos from set and watch trailers for the TV series.

Photo: promotional poster for *Lost Relatives*, a TV drama for Israeli Public Television - IBA - Channel 1

around the radio to listen to the daily broadcast of a relative-seeking program called *Lost Relatives*.

Semel's Hebrew novel *Paper Bride*, a romantic triangle set in pre-Israel British Mandate Palestine, was made into a musical. Her 2005 Hebrew novel *Isra Isle*, published in English in 2016, had its stage version in 2015. Forthcoming dramatic productions are planned for some of her other books, such as *Fanny and Gabriel*, based on the lives of her paternal grandparents (with an English translation of the book published in 2021). Among her other plays, *The Child Behind the Eyes*, about Down's syndrome, was presented in 1987 by the Haifa Municipal Theatre (with other productions internationally).

I first met Nava about 18 years ago at a planning meeting in Israel for the International Women and the Holocaust conference. She was wearing one pink and one purple Croc, along with two different earrings. I didn't know much about her or her work then, but I immediately knew that I liked her a lot. We kept in touch by email and phone and we saw each other in Tel Aviv and New York over the years, working together on conferences and projects. Nava was especially helpful in discussing the subject of sexual violence during the Holocaust with Dr. Sonja M. Hedgepeth and me as we struggled with bringing our book *Sexual Violence against Jewish Women during the Holocaust* to fruition in 2010. We wrote a chapter on Nava's works for our anthology, and her insights helped us not only with that chapter but with the concept of the book. Nava spoke in New York City for some of the events in connection with the book's publication, and she was brilliant. I learned from her something that I had known but never processed before: every woman who went through the induction process into a concentration camp was sexually violated by forced nudity, shaving, and probing. When Remember the Women Institute had a joint symposium on sexual violence in 2012, along with USC Shoah Foundation and Equality Now, [Jane Fonda read](#), crying, from Nava's *And the Rat Laughed*.



I think the last time Nava and I were actually together was when she spoke at Van Leer Institute in Jerusalem in January 2017, as part of their series, "Opening the Week -- Human Beings and Their Environment." Nava's topic for the Torah portion Va'yechi was "Father Gives his Blessing and Mother." We were supposed to have coffee and visit afterward, but it was a cold night in Jerusalem and she decided to flee back to the relative warmth of Tel Aviv. Now I mourn that and other lost opportunities to have spent time in her delightful and enriching company. I don't know if she was already ill or not. A friend said she told me in June 2017 that Nava had cancer, but I swear I don't remember. Maybe I didn't want to hear it.

Nava, who devoted her life to writing, speaking, and teaching about the Holocaust, worked with me mostly on the topic of sexual violence during the Holocaust. She was also a member of the Advisory Board of Remember the Women Institute. In September 2017, Nava wrote to me and to Dr. Batya Brutin, curator, suggesting that we include in our exhibition, *VIOLATED! Women in Holocaust and Genocide*, some artwork related to her novel. Emails went back and forth with no resolution. During this correspondence, in the middle of September, I sent Nava greetings for her 63rd birthday. She replied with thanks and attached a chilling poem entitled "Oncology Day Ward." I answered that I hoped the poem was not autobiographical and she wrote back that unfortunately, it was, and she thought I had known. I

wrote to her (for what I now know was the last time): "No, I did not have any idea that you were ill and in treatment. That was why your beautiful poem was so shocking,

and I was hoping I was misinterpreting it. I wish you a *refuah shlema* (complete recovery) and a new year that restores your health. We need you strong and 'kicking' to continue all of your wonderful and creative endeavors." She answered me for the last time a day later, "I hope the new year will bring more health and strength. Hugs, Nava." I was in New York at the time and I had planned to visit her soon in Israel. This was not meant to be.



Photo: The Jerusalem Post

Watch an interview
with Nava Semel.

2.9 Bringing *Refidim Junction* to the Stage

A Personal Essay by **Dr. Alice Shalvi**

Israel Prize Laureate

Refidim Junction is an opera, or a Scenic-Documentary *Aktion* by German-Israeli librettist composer Magret Wolf.

When my only brother, William Margaliot (Margulies), five years my senior, immigrated to Israel in 1990, he brought with him from London a vast quantity of family souvenirs—photographs and documents of all kinds that had accumulated over a period of more than sixty years. Finally retired from professional life, he began gradually sifting through this material, coming upon much that was previously unknown to him. In 2007 he lighted upon a cardboard folder, on the cover of which our father had inscribed in German the words “Letters from my beloved wife, Perl.” Arranged in chronological order, it contained over one hundred letters written between August 1932 and May 1934, the period that elapsed between his fleeing to London from Essen, Germany and the much longed-for granting of entry visas enabling my mother, her mother, my brother, and myself to join him.

Confronted with this collection of letters, many of them written in close lines on flimsy paper in order to minimize postage, we decided to preserve the contents by having them computerized. A search for a computer-literate bi-lingual assistant who could also help us decipher words with which we were unfamiliar led us to Magret Wolf, a German-born recent immigrant to Israel. Weekly sessions, each of three to four hours, continued over several months, in the course of which both my brother and I not only learned many facts of which we had hitherto been ignorant, but also obtained unprecedented understanding of the agonizing emotion and suffering our mother had endured during the ten months of separation.



Dr. Alice Shalvi's scholarly work recognized
Courtesy of The Jerusalem Post

My mother's letters deal primarily with her efforts to obtain an exit permit from Germany and an entry visa to England. They describe the Nazi bureaucracy from a very intimate point of view. Her style of writing is spontaneous; the letters sound as if she were speaking directly to her husband, as if he were sitting opposite her. Though we lack his replies to her letters, the exchanges were so rapid as to enable one to deduce their context from her responses to them. It is a kind of one-sided dialogue.



Performance of Wolf's *Refidim Junction*

Left alone to wind up the business they had together operated, our mother was unsuccessful in eliciting payments from customers and hence also in paying suppliers. As an “Ostjüdin” of Polish origin and hence in danger of deportation, my mother anxiously reported to my father on police visits and ongoing surveillance. In hope of escaping these, she moved to Mannheim to live with a sister-in-law who had recently been widowed. The expectation was that she would soon receive both the requisite exit permits and entry visas. In fact, this process continued for a further eight months, during which she suffered not only material deprivation but also much mental anguish. The uncertainty of her fate, the continued threat of deportation, the dilemma of finding an alternative place of refuge, concern for her children's welfare, her relatives' resentment of her continued presence in their midst and their own fear lest they, too, fall victim to Nazi persecution—all these contributed to her agony. She feared she might never be reunited with her husband.

Desperate, she wrote almost daily to appeal for his help, occasionally accusing him of not doing enough to rescue her and their loved ones. Only very rarely do some glimpses of relief occur in the letters. Hearing the “Merry Widow” waltz coming from a neighboring window, she recalls the time when, in her teens, she sat on a balcony with a friend who taught her the words. Looking in the mirror, she is surprised to find that she still looks quite attractive. Alone in the house, she is able to write to Benno in peace and quiet.

At last, in May, after ten months of separation, she receives the longed-for visas.

However, her worries are not yet at an end. In the final letter she not only graphically conveys her own ecstatic response to the letter bearing the good news, but also reports that it had led my normally reserved, undemonstrative brother to fling himself sobbing into her arms. Yet there are still concerns regarding possible mishaps en route. She begs him, if at all possible, to meet us in Calais and most certainly no further away than Dover, our port of arrival in England.

Reading the letters brought my brother and myself closer together than we had ever been. When Magret left at the end of one particularly painful session, we embraced and broke into tears, overwhelmed by empathetic weeping. (It was the only time, other than when he returned from hospital after attending my mother on her deathbed, that I saw

him cry.) We were mourning not only her suffering, but our own unawareness of it and hence our having failed to comfort her in her months of distress.



World Premiere of *Refidim Junction* in Würzburg, 2012
Photo: Dr. Magret Wolf

As the process of deciphering and dictation dragged on, I at one point asked Magret whether she wasn't finding the work boringly repetitive.

"Not at all," she replied. "I'm learning about an aspect of the Holocaust of which I was

never aware, about which we never learned. We all know about the Final Solution, the millions who perished, but we know nothing of the everyday persecution, the exclusion, the expulsion. It's an eye-opener for me."

In the course of our collaboration, I had by chance learned that Magret was in fact a talented composer whose works had been commissioned and broadcast or performed on stage in Germany and other European countries. I borrowed some recordings and was deeply impressed by her unique musical idiom—both classical and innovative, wholly contemporary, but also melodious and harmonious. We became good friends.

In 2009, Magret asked for permission to use the letters as the basis of an opera that had been commissioned by the Würzburg Municipal Theater. As she herself wrote:

“The wealth of information, the connection between history, the personal story and the individual experience which are revealed in the letters made me think that the story had to be told. However, I felt something was still missing...an additional point of view, the continuation of the story...”

The resulting work, *Refidim Junction*, combines my mother’s letters with those of Marianne Rein, a native of Würzburg who differed from her in age, background, and occupation, thus deriving a comprehensive universality from the individual stories.

What further enriches the work and deepens its impact is the material that Magret Wolf added to the two women’s texts: a powerful, painful poem written by Rywka Kwiatowski in the Lodz Ghetto, two poems by Marianne herself, and a list of names of the Jews of Würzburg deported to Riga in 1941, which includes her name and that of her mother.



World Premiere of *Refidim Junction* in Würzburg, 2012
Photo: Dr. Magret Wolf

Concurrently with the spoken and sung texts, a running list of subtitles, giving the date and title of each new law or regulation imposed on Jews, forcibly brings home not only how early in Nazi rule the discrimination first began, but also how it steadily intensified until almost every day brought a new form of persecution.

The opera was first performed in Würzburg on November 10, 2012, in the course of the weekend marking the

anniversary of the 1938 *Pogromnacht* (previously euphemistically referred to as *Kristallnacht*). The fact that it coincided with the fiftieth anniversary of my mother’s death further heightened the emotional impact the occasion had on me. At the close of the premiere, after a long moment of total silence, the audience burst into prolonged applause. I learned later that several of them had attended one or even more of the subsequent four performances.

I had earlier become acquainted with the four principal members of the cast, the conductor, Ulrich Pakusch, and the director, Kai Christian Moritz. A charismatic, innovative, and insightful actor, Kai was making his debut as a director. Himself both a devout Catholic and an ardent pro-Semite who had paid several visits to Israel, he

brought his five collaborators to tour the country in the summer prior to the performance, in order to immerse them in Jewish and Israeli history. Each of the protagonists was portrayed by two women, a singer, and an actor. All four entered totally into the roles they were performing, interpreting the texts with impressive understanding and empathy. The stories I told and photographs I showed them, in the course of two long meetings at my home, created an intimate bond between myself and Britte Sheerer, who sang the role of Perl. We have remained in ongoing contact.

Additional performances of *Refidim Junction* took place in Berlin on January 23, 2015 (International Holocaust Memorial Day), with the same cast but with the Berliner Symphoniker in place of the students of the Würzburg Academy of Music. Again, the chronological context heightened the emotional impact on the audience. Letters I received from two of them, both non-Jews, testified to the unforgettable power of the work.



World Premiere of *Refidim Junction* in Würzburg, 2012
Photo: Dr. Magret Wolf

In June 2015, when *Refidim Junction* was performed in the course of the Jerusalem International Festival of the Arts, the Israeli audience was a very different one, well versed in Holocaust history. Nevertheless, here, too, the response was similar to that of Magret Wolf herself: “I never knew...”

I derive much satisfaction and consolation from the fact that my beloved mother’s suffering has found appropriate expression in a work of artistic integrity and excellence. It is a kind of vindication, a belated—and still in many ways inadequate—a tribute not to her alone, but to those who lived through the pain of persecution and survived.

PART 3

EXAMINING WOMEN IN THE HOLOCAUST THROUGH THEATER

*A Study Guide by Karen Shulman
Educational Consultant, Remember the Women Institute*

The following is an outline frame for a study unit that uses theater to teach about women in the Holocaust. It is intended for teachers, who can use it with the play of their choice. The desired outcome and learning plan will differ according to the play chosen to use.

STAGE 1: DESIRED OUTCOME

Established Goals

- To explore the role of women in the Holocaust, while looking into their unique experiences through the art of theater
- To understand gender in the Holocaust narrative
- To learn about the Holocaust
- To have students recognize the power of theater's ability to teach history

Understandings

Students will understand:

- The events and timeline of the Holocaust
- That the Holocaust was a composite of individual actions and choices
- That women experienced unique threats and challenges
- How to look at important historical events through a gendered lens
- Lessons about human behavior and moral issues

Most lessons about the Holocaust explore the idea of “Never Again,” along with discussions of early warning signs of genocide. This is also an opportunity to bring up issues of women in war, as well as current human rights abuses.

Essential Questions

- Why is it important to learn about women in the Holocaust?
- What unique experiences did women go through?
- Why do some people believe it is not appropriate to talk about women in the Holocaust?
- How can a personal story illustrate important events?
- How can we learn history through theater?

Recognized Standards (potential list but not exhaustive)

National Core Arts Standards¹

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Common Core State Standards²

CCSS.ELA-LITERACY.RH.6-8.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

CCSS.ELA-LITERACY.RH.6-8.6: Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

CCSS.ELA-LITERACY.RH.9-10.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.3: Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

CCSS.ELA-LITERACY.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

¹ <http://www.nationalartsstandards.org>

² <http://www.corestandards.org>

CCSS.ELA-LITERACY.RH.9-10.6: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

STAGE 2: LEARNING PLAN

Activities

Any discussion about the Holocaust is a difficult one. Some students may know very little about the Holocaust, while others may be more familiar with its narrative. It is important to give a historical context to the Holocaust, before delving into a play. This should be done with timelines and details that would be suited for the age group of the students. By using plays, the students can understand the Holocaust through the characters. The teacher can facilitate a discussion to have the students move from the characters' personal experiences to the collective experiences of the Holocaust.

As an introduction, teachers could ask their students:

- In the past, what have you learned from seeing a play?
- What role does the theater play in understanding history?
- What do you know about the Holocaust?
- What do you know about women's experiences in the Holocaust?
- Why is it important to explore women's experience in the Holocaust?
- Why is it important to learn about the Holocaust and subsequent genocides?

At that point, it will be up to the teacher to choose to read the entire play, or just excerpts.

Throughout the play, students will be introduced to elements of World War II and the Holocaust, and teachers can stop to explore them thematically. For example, a play might take place during or right after *Kristallnacht*, or in a concentration camp. It is important to have students understand the context in which the play took place, and through that, the students will gain a better understanding of historical events.

When learning about the Holocaust, personal stories are often looked at through a lens of individuals' roles as victims, perpetrators, collaborators, bystanders, or rescuers. As the class analyzes the play, it is important to identify the main character's role. Ultimately, the lesson should focus on analyzing the play while trying to understand the role of women and their unique experiences.

Different themes will arise depending on the play that a teacher uses. The following are suggestions of themes that could be incorporated when looking into the experiences of women during the Holocaust:

- Women before the war
- Gender roles
- Choices women had or did not have
- Challenges women faced
- Family
- Shaved heads and other degrading physical aspects
- Motherhood
- Pregnancy
- Forced abortions
- Women in war
- Rape and sexual violence during the Holocaust
- Ravensbrück women's concentration camp
- Women in hiding
- Women rescuers
- Women partisans
- Women who collaborated with the Nazis
- Women guards in concentration camps
- Current examples of violence against women
- Rape as a weapon of war
- Sexual violence in genocides
- Survivors

We welcome your suggestions for additions to our Resource Handbook. We would also like to hear how you use this handbook in your classroom. If you would like to add information about a play about women and the Holocaust, about a play about the Holocaust written by a woman, or a sample lesson plan, please send details to info@rememberwomen.org.

For more information on Theater and the Holocaust, please see the catalog on the website of [National Jewish Theater Foundation](#) and [All About Jewish Theatre](#).