“Fragile Threads”

A Study Guide for *The Legacy Project: A Dance of Hope*
Performance by
Carolyn Dorfman Dance

40 years | cdd carolyndorfmandance move human

This study-guide was written by Dr. Jamie L. Wraight, curator and historian of the Voice/Vision Holocaust Survivor Oral History Archive at the University of Michigan-Dearborn and Carolyn Dorfman, Carolyn Dorfman Dance.
For more information about the Voice/Vision Archive, or to access its collections, please visit: http://holocaust.umd.umich.edu or email holocaust@umd.umich.edu

For more information about Carolyn Dorfman Dance:

Company website: carolyndorfman.dance

Informational Packet:
https://issuu.com/cdorfmandance/docs/cdd_movehuman

The Holocaust, 1933-1945

Holocaust: The word is a Greek translation of a word used in the Book of Genesis in the Bible which means "total burning" and refers to a sacrifice to God.

It is also the name used to describe the murder of approximately 6 million Jews, as well as, millions of Slavs (Poles, Russians) Gypsies (Sinti and Roma), Homosexuals, disabled and those labeled "Asocial" by the Nationalist Socialist (Nazi) regime in Germany.

Although the other groups mentioned above suffered greatly under Nazi rule, only the Jews were singled out for complete annihilation and therefore, the Holocaust is viewed by many as singularly Jewish event.

A Jewish owned business after Krystallnacht
Credit: Bundesarchiv

The Holocaust is best explained as a process that unfolded in stages between 1933 to 1945. The first stage, occurring from 1933 to 1938, saw the Jews of Germany subjected to ever increasing social, political and economic repression. In 1935, the German government passed the Nuremberg Laws, which racially defined Jews, stripped them of their citizenship, and removed all of their civil rights; including the right to marry non-Jews. With all legal barriers against the discrimination of Jews removed; anti-Semitism took root in Germany on a wider scale. By September 1938, the Jews of Germany and Austria (annexed by Germany in March 1938) had been pushed to the margins of society. On November 9, anti-Jewish riots, or pogroms, erupted throughout Germany and Austria. Spurred by Nazi propaganda, German citizens and police smashed the windows of Jewish owned businesses and synagogues, looted them and then burned them to the ground. The "Night of Broken Glass" or *Krystallnacht*, marks the end of the first stage of the Holocaust. Following *Krystallnacht*, German Jews were, for the first time, arrested and incarcerated in concentration camps for no other crime than being Jewish. By December 1938, the Jews had been removed from businesses and schools; had their bank accounts seized by the government and were forbidden from certain neighborhoods and most public places.

Children in the Lodz Ghetto
Credit: Bundesarchiv

The second stage of the Holocaust occurred from 1939 until 1941. During this period Germany added to its territory by annexing Czechoslovakia and then waging a war of expansion against Poland (1939), Western Europe (1940), and finally, the Soviet Union (1941). With each successive victory, the number of Jews under German control grew and as the Nazi Empire stretched across Europe, a vast system of concentration camps and ghettos grew with it. Situated in major cities like Warsaw, Lodz, and Krakow, the ghettos, created by decree in 1939, became places of concentration as well, often confining hundreds of thousands of Jews from the cities and surrounding countryside. The ghettos were overcrowded and the inhabitants underfed. By the time the Nazis invaded the Soviet Union in June of 1941, malnutrition and disease had decimated the ghetto populations and the situation had become critical. German officials in charge of the ghettos began asking to have their Jews shipped into newly conquered Soviet territory, which was being cleared of Jews in a new, sinister fashion. As the German army advanced deep into Soviet territory, it was followed by special units of the German security service called *Einsatzgruppen*, or Special Action Squads. Their original mission was to round up, arrest and/or execute Soviet partisans and political leaders. At some point their orders were expanded to include male Jews and by the end of the summer, all Jewish men, women and children that the *Einsatzgruppen* could find were rounded up, shot and then buried in hastily dug pits on the outskirts of town. By winter 1942, the Einsatzgruppen had killed over a million Soviet Jews, but the method of killing was considered inefficient by the Nazi government. Furthermore, the German army had failed to defeat the Soviet Union and any plans for shipping Jews east were placed on hold. Instead, a new method of murder was applied, mass killing by gas. The gassing would be carried out in one of six killing centers being constructed throughout Poland.

Jews arriving in Auschwitz
Credit: Bundesarchiv

The creation of the six killing centers marked the beginning of the third stage of the Holocaust. The first camp, Chelmno, began operating in December 1941. By the late spring of 1942, three new camps were opened at Belzec, Sobibor and Treblinka. Known as the Operation Reinhard camps, these three alone were responsible for the murder of over 1 million people, the majority of whom had been the inhabitants of the ghettos. By

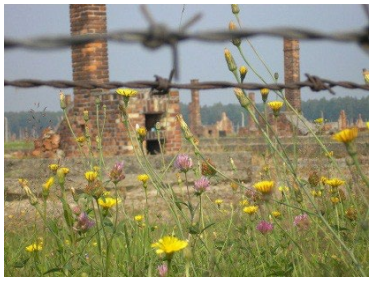
the summer of 1942, two more death camps were operational, Majdanek and Auschwitz. Auschwitz lay at the heart of a vast network of concentration camps, work camps and ghettos. The camp itself was considered a "hybrid" as it operated not only as a death camp, but as a concentration and work camp as well. It was at Auschwitz that mass killing on an industrial scale would be perfected using state of the art gas chambers and crematoria. The first transports, originating from Germany and Western Europe, began arriving in the spring of 1942.

In order to help conceal what was happening to the Jews under their power, the Germans created a camp and ghetto in the Czechoslovakian town of Terezin in 1941. Renamed Theresienstadt after it was annexed by Germany in 1939, the so-called "Paradise Ghetto" held Jews from Germany, Austria, and Czechoslovakia. Many of these Jews were deemed "prominent" due to past military service or cultural contribution. This included people who were widely known by the public, mainly artists and musicians. Although ultimately marked for death, the inhabitants of the ghetto were allowed a certain amount of freedom compared to Jews in other ghettos and camps. This allowed the Nazis to hold the ghetto up as "proof" that the Jews that had been shipped east were living under the same conditions, even allowing a Red Cross delegation access to the ghetto in 1944. Filmed by the Nazis, the Red Cross visit became the focus of a Nazi propaganda film. Under these conditions, a sort of cultural awakening occurred among the inhabitants and the arts secretly flourished in the ghetto. There was a ghetto symphony, scholarly lectures were held and plays performed. Ilse Weber, deported to the ghetto along with her husband and son in 1942, was an amateur musician who composed nearly 60 poems while in the ghetto and set many of them to music. In 1944, she and her son voluntarily accompanied her husband on a transport to Auschwitz, where they were gassed upon arrival. Her poems and music survived and have been recorded and released by world renowned vocalists, such as Bente Kahan.


Ilse Weber

By fall 1943, the killing of Soviet and Polish Jewry was nearly complete, and the deportation of the Jews of Western and Southern Europe was well underway. Transports to "the East" departed on a daily basis and after a few days journey, arrived at Auschwitz. Upon arrival, the Jews underwent "selection" where it was decided if they were fit enough to work. If not, they were

sent immediately to the gas chambers and dead within hours. Those chosen for labor lived under extreme conditions of inhumanity. Forced to work 12 to 14 hours a day, beaten for the smallest transgression and fed a meager ration of around 1,000 calories a day, death, from either starvation, overwork or by gas, was often seen as a blessing more than a curse. As Soviet forces approached in January 1945, the camp was closed and those still alive were forced to march hundreds of miles to camps in Germany. These "death marches" resulted in the deaths of hundreds of thousands more.



Remains of barracks in Auschwitz
Credit: WeEzE

From 1942 until 1944, over 1 million people from all over Europe were murdered at Auschwitz and the camp has come to symbolize the Holocaust. But the Holocaust is more than the destruction of 6 million people in camps and ghettos, it also represents the loss of families and family history, the end of a multi-faceted culture, lives and lifestyles, especially the heritage and culture of the Eastern European Jews.

The Jews of Eastern Europe

Although the Holocaust engulfed Jews from all over Europe, the Jews living in Eastern Europe were especially devastated. Most of the Jews in the east were located in what was called "The Pale of Settlement" (modern day Poland, Belarus, Ukraine and Lithuania). Most Jews living in the Pale were either concentrated in major cities or lived in small villages in the countryside called shtetls.

Jews began arriving in the territory that would become Pale during the 1300s, invited there by the Polish monarchy to work as estate managers, merchants, craftsman, and farmers. The monarch issued special charters granting the Jews full rights as free citizens. Under these circumstances, the Jew prospered. In the cities they created vibrant communities and centers of learning and spirituality. Outside the cities they lived as farmers and craftsmen in the shtetl, which served as the center of Jewish religious, family and cultural life in the countryside.

In 1772, Poland was invaded by Russia, Prussia and Austria, who annexed large parts of its territory. Another invasion in 1791 resulted in another annexation and by 1795, Poland had ceased to exist, having been partitioned by Russia, Prussia and Austria.

In 1791, Russian Empress Catherine the Great, ordered all Jews living in Russia to move to the new acquired territories in Poland, officially creating the Pale of Settlement. In 1795, the Pale was enlarged and by 1880 the Jewish population living there numbered 5 million.


An undated photo of Shtetl life

In 1881, widespread violence against Jews in the Pale erupted in response to the assassination of the Russian Emperor and the Russian government instituted repressive measures against the Jews. The violence, coupled political and economic repression, convinced many Jews to emigrate from the Pale and between 1881 and 1914, 2.5 million Jews left for Western Europe, England, South America and the United States.

For those remaining in the Pale, sporadic repression and violence became part of everyday life. In spite of this, Jewish cultural and spiritual life continued and by 1918, the repressive Russian government had been replaced by a new Communist government. The same year, Poland was reconstituted as an independent republic, inaugurating a period of economic and political stability that translated into a rejuvenation of Jewish cultural and religious life in the former areas of the Pale.

By 1939, approximately 6 million Jews remained in the areas of Poland and Russia that had constituted the Pale. For over 400 years they had overcome adversity, violence and anti-Semitism and had built a unique cultural and religious heritage. By 1945, this world, and most of its inhabitants, was destroyed.

Photo by: Whitney Browne

Survivors

Two of the millions of people caught in the Holocaust, Henry Dorfman's and Mala Weintraub's stories represent not only the pain of the Holocaust, but also the experience of surviving it.

Henry Dorfman was born on February 11, 1922, in the town of Głowaczów, Poland. As the oldest of four children in a large Orthodox family, Henry worked in the family's meat and orchard business. In 1938, he moved to Warsaw to attend technical school, and it was there that he began working for a prominent Jewish businessman.

Following the German invasion in September 1939, Henry returned to Głowaczów where he and his family lived under the increasingly harsh Nazi occupation. In 1942, the family was forced into the ghetto in Kozienice. While there, Henry and his father were separated from the rest of the family and assigned to work as laborers on the estate of a local German aristocrat. In autumn 1942, the ghetto was liquidated, and the family was sent to Treblinka. En route to Treblinka, Henry and his father were once again separated from the rest of the family and were able to leap from the train and escape. Henry's mother and siblings died either on the train or were killed on arrival at the camp.

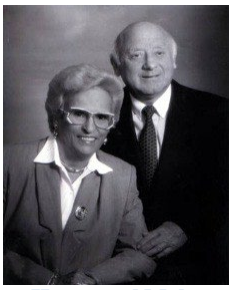
After they escaped, Henry and his father hid in a barn and were assisted by one of the workers employed by the German aristocrat. They later served in a partisan unit until the Soviet Army liberated the area in 1944. After liberation, Henry joined the Soviet Army and was with them when they liberated Lodz in January 1945.

Mala Weintraub was born in Lodz, Poland in 1923. The third child of an Orthodox family, Mala attended Polish public school during the day and the Bais Yakov School for Jewish girls in the evening.

When the war broke out in 1939, Mala's mother sent her, along with her younger brother and two younger sisters, to live with their grandmother in Kozienice. After a ghetto was created there, Mala began working as a nurse in a Jewish hospital, eventually suffering an appendicitis

attack that required surgery. The next day, Mala heard of the pending deportation of those in the hospital and fled just before the deportation began. The following day, the Nazis began deporting the rest of the ghetto and Mala was sent to a camp near Gorzyczki, where she worked digging ditches.

After a short period in Gorzyczki, Mala was sent to the Skarzysko forced labor camp, where she made ammunition. In Skarzysko, Mala came under the protection of a German supervisor named Gertrude Hoffman, whom Mala credits with helping keep her alive. In late 1943 or early 1944, Mala was sent to the Czestochowa forced labor camp, where she remained until the Red Army liberated the camp in 1945.



Henry and Mala Dorfman

After liberation, Mala returned to Lodz, where she learned of the deaths of her mother, father and three younger siblings. She also learned that her two older sisters had survived and were in a Displaced Persons Camp in Germany. While she was in Lodz, Mala saw Henry Dorfman, whom she had met briefly before the war. The two married in 1945. Shortly after their wedding, Henry was conscripted back into the Soviet Army and sent to Germany, where he escaped to the American zone near Saalendorf.

Mala joined Henry in 1946 and was reunited with her surviving sisters, Franka (Charlupski) and Rosa (Schaumberg). The couple remained in Europe for several years after the end of the war; establishing two businesses in Lodz and another in Marburg, Germany. In 1949, they immigrated to the United States, eventually arriving in Detroit. In 1959, Henry established the company that would become the Thorn Apple Valley meat company. Henry and Mala had three children, Joel, Gayle and Carolyn. Together with Mala's sister's families and their extended families, they built new lives in America.

An Immigrant Experience

Approximately 1 million people immigrate to the United States every year. They come for a myriad of reasons. They flee oppression or seek an opportunity for a better life. Regardless of the reason, the idea of "America" represents something for them; safety, prosperity, freedom. This has always been the idea behind the American Dream.

Never was this idea more important than in the years following the end of the Second World War. Both the war and the Holocaust had left hundreds of thousands of refugees unable or unwilling to return home. With nowhere to go, they lived in Displaced Persons (DP) Camps located in the Western Zone of Germany. Many of the Jewish refugees tried to return to Poland and some, like Henry and Mala Dorfman, were successful. Most however, were met with hostility by the Polish population and they left to join those in the DP Camps in Germany where the waited for the opportunity to immigrate to the United States, England, Canada, and South America.

Children at the DP camp in Schauenstein

Of the 400,000 who immigrated to the United States, approximately 140,000 were Jewish, mostly from Eastern Europe. Many brought children who were born in the DP Camps. Once in America, the survivors were unwilling or unable to speak about their experiences, choosing instead to "just get on with life." Many were successful and many were not, but they all shared a common bond based on their experience during the Holocaust. All survivors are family and as the families of the survivors grew, so did the bonds that tied them all together. Many struggled to reconcile their family legacy and horrific past with the present. Rather than telling their children what happened, many survivors continued to suppress it. Others did tell their children, and the weight of that knowledge was both a blessing and a curse for them. The children of Holocaust survivors bear the burden of their parent's experiences during the war. They must deal not only with the loss of grandparents, aunts and uncles; they must also try to understand a way of life that was destroyed. There is also a Jewish concern for intergenerational connection, the belief that we travel through life as both individuals and a community and that through mutual commitment and responsibility

we are connected and exist in relation to each other. In light of the tragedy of the Holocaust, the powerful messages of strength, generosity, commitment and connection became the essence of survival.

Photo by Tom Caravaglia

These issues, while somewhat unique to Holocaust survivors and their families, are shared by all immigrant cultures as they struggle to maintain the identity of their cultural heritage while becoming part of another, larger whole. It is this struggle for identity and connection that ties all immigrants together.

In *American Dream* - I wanted to address the complexities of living in and growing up in a European Jewish community in America. The problems my family and I encountered are not unique. They represent the constant struggle of all immigrant cultures as they struggle to maintain the identity of their cultural roots while becoming a part of another, larger whole. What is the essence of our unique legacies? What are the inextricably linked values? What is the "fragile thread"? These are the questions explored in *American Dream*.

Artistic Responses to the Holocaust

According to Lawrence Langer, "Whatever 'beauty' Holocaust art achieves is soiled by the misery of its theme." Certainly, there is very little beauty to be found or represented in the Holocaust. Artistic responses to the Holocaust do not necessarily seek beauty so much as they seek to convey the pain, loss and trauma caused by it. Attempts to portray this go back to the Holocaust itself. Many victims secretly wrote poetry and music. Others sketched or painted what they saw around them. In an attempt to bear witness to this crime, these victims created the first instances at Holocaust art.

After the war artistic responses to the Holocaust focused on the creation of museums, monuments, and memorials. In 1947, the Polish government established the Auschwitz Museum at the site of the former camp. In 1948, the Warsaw Ghetto Uprising monument was unveiled and in 1953, Israel created its official Holocaust Memorial at Yad Vashem.

As the Holocaust was memorialized on this larger scale, other forms of artistic response like film and photography emerged. These were complimented by a growing body of artistic and literary representation created by the survivors.

Of the different artistic responses to the Holocaust, dance provides perhaps one of the best visual representations. Unlike film, photography and painting, it is three dimensional. Dance also allows for a range of motion that can represent a range of emotions; from freedom and joy to confinement and pain. Just as an artist's work allows us to learn something about them as people, a choreographer's creation tells us something about them; their lives and personal histories.

For choreographers like Carolyn Dorfman, being able to tell the human story through dance is essential. As the daughter of Holocaust survivors from Eastern Europe, she created The Legacy Project. Designed as "a journey from the depths and pain of the Holocaust to the joys and complexities of immigration to America." This performance presents three works from The Legacy Project.

Photo by Po Chun Chu

Photo by Tom Caravaglia

Part one, My Father's Solo, from Mayne Mentshn, Act One: The Klezmer Sketch, celebrates Eastern European Jewish culture through dance and klezmer, a traditional form of music in the Pale of Settlement. It is designed to embrace the "strengths, trials, and more importantly, the humor and joy" of the Jews living in Eastern Europe. It also honors the memory of her father as both a survivor of the Holocaust and a partisan, fighting against the Nazi regime.

The second part, *Cat's Cradle* focuses on the Theresienstadt ghetto and the strong cultural life that occurred there. Featuring music written by Ilse Weber while in the ghetto, *Cat's Cradle* gives voice and movement to "the ability of the human spirit to soar amidst the darkness." The final dance in the repertoire, *American Dream,* from *Mayne Mentshn, Act Two*, explores the complexities of growing up in a European Jewish community in America. By confronting the problems faced by all immigrants, it highlights the constant struggle to maintain their identity while becoming part of a larger whole. It also seeks to identify the unique legacies of immigrant cultures and the "fragile threads" that bind them together.

Dorfman explains: "*We are a composite of the many steps we have taken since birth. There are defining elements and those that continue to chisel and shape our person and soul. Being a child of Holocaust survivors defined the material from which I would be carved and the human being I would become. I understand that the conscious creation of work that reflects my Jewish legacy continues to be a significant and valued aspect of my work. Each work is a ladle dipped into a historical caldron of faith, survival, and renewal. It is a story that is specific yet shared by many. It is through my work that I seek to connect, share, and build bridges within and between communities. More profoundly, I understand now that my entire repertory is informed by my legacy as well. In direct and indirect ways, each dance reflects a philosophy of life and art that is inextricably linked to my heritage and the ultimate humanness that it inspired.*

Carolyn Dorfman and Carolyn Dorfman Dance

Carolyn Dorfman choreographer and founding Artistic Director Carolyn Dorfman Dance (CDD) is known as a creator of evocative dances that reflect her concerns about the human condition. She is interested in creating "worlds" into which the audience can enter. Hailed as the consummate storyteller, Dorfman, a child of Holocaust survivors, has also created a celebrated body of work that honors her Jewish legacy, its trials and triumphs, its treasured uniqueness and, most importantly, its universal connections. Her interdisciplinary and intercultural approach on the stage and in the community explores the rich tapestry of human experience, tradition, and stories.

Celebrating over four decades, Carolyn Dorfman Dance connects life and dance in bold, athletic, and dramatic works by Carolyn Dorfman and nationally renowned choreographers and in collaboration with extraordinary composers, musicians, actors, storytellers, visual artists, and costume, set and video designers. The company's eleven multi-ethnic and stunning dancers tap their unique talents to present high-energy, technically demanding works that take audiences on intellectual and emotional journeys. This is contemporary dance that moves you to think, feel, laugh, cry, and engage.

Touring nationally and internationally, her company appears at major theaters, festivals, universities, and non-traditional performance venues. At the heart of CDD's immersive artistic and educational programming is DEPTH- Dance that Empowers People to be more Human. From New York City to Houston, Miami to Omaha, Detroit to Chattanooga and more, Carolyn Dorfman and Company see dance as a powerful and joyous vehicle for human expression, connection, social action, and change. Multiple tours to Poland (2001, 2003, 2009) and Bosnia and Herzegovina (2015, 2016) have been supported by The Trust for Mutual Understanding, U.S. Arts International and the U.S. State Department. For Dorfman, "through our work, we reveal the world as it is…the world as it can be".

In 2022, NJPAC co-commissioned The ATTITUDE OF DOING, with live performance and original music by the acclaimed jazz violinist, Regina Carter, which premiered at the TD Moody Jazz Festival at NJPAC on November 16, 2022. PRIMA! co-commissioned by The Gia Prima

Foundation and Ocean County College had its virtual preview in March 2021 at Ocean County College and stage premiere at SOPAC on April 23, 2022. In 2021, WOMB WIT AND WISDOM was commissioned by New Dance Partners and Johnson County Community College for Störling Dance Theater in Kansas City, KS. In 2018, NJPAC commissioned SNAP CRACKLE POP, a ground-breaking collaboration between Artistic Director Carolyn Dorfman and former CDD company member and Co-Artistic Director of the internationally renowned Pilobolus, Renée Jaworski and company. This work is also in the repertory of Pilobolus and was the first ever work created on another professional dance company.

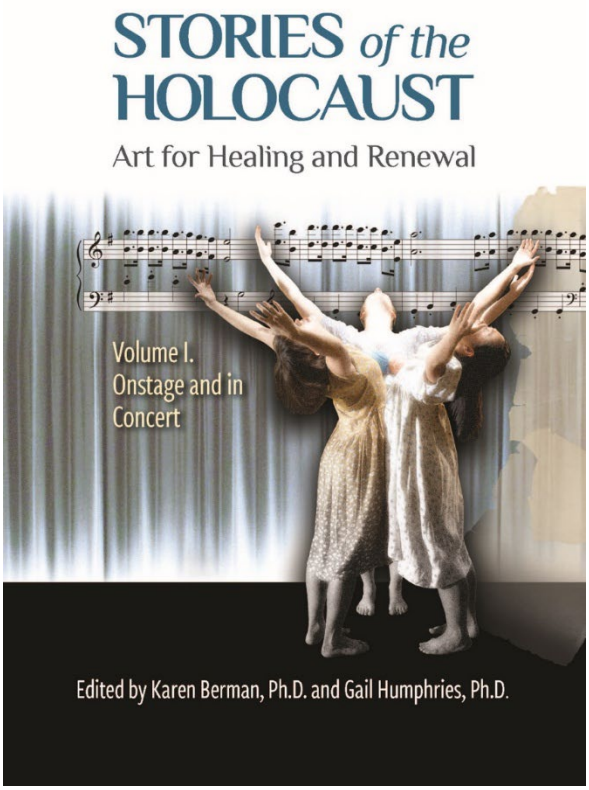
A Michigan native, Dorfman received her BFA in Dance with K-12 teaching certification from the University of Michigan and her MFA from New York University Tisch School for the Arts. A former Assistant Professor of Dance at Centenary College in NJ, Dorfman is a master teacher, mentor, and a guest artist/choreographer/lecturer at major universities, pre-professional, and professional training programs across the U.S. and abroad. In FY 19, Carolyn crossed the country and globe providing professional development and programming at a myriad of universities and pre-professional training programs. Dorfman was a moderator and presenter of At the Root of It All: Art and Legacy at the Jews and Jewishness in the Dance World conference at Arizona State University in October 2018 and in May 2019 she was visiting lecturer, at RUNIN- Rutgers University Newark Institute at Northeast Normal University in Changchun, China. In July 2019, she taught a professional development workshop, and the company performed at the 7th Annual Somatic Dance Conference & Performance Festival at Hobart and William Smith Colleges and she presented at the National Dance Education (NDEO) Conference in October 2019 in Miami, FL. She is a regular guest lecturer at Mason Gross School for the Arts in New Brunswick as well as her alma mater, The University of Michigan Dance Dept. She is an Honorary Co-Chair of NJPAC's Celebrate Dance Advisory Committee.

Honored with many artistic and civic awards, Dorfman has been designated a Distinguished Artist and has received six Choreography Fellowships from the New Jersey State Council on the Arts. She received the Prudential Prize for Non-Profit Leadership (the first ever given to an artist) and the Jewish Women in the Arts Award for Dance from the Jewish Community Center of Metropolitan Detroit and the Janice Charach Epstein Gallery. She was named the Industry Partner of the Year from the Union County Vocational Technical School/Academy for the

Performing Arts (2012), received the Dance Advocate Award by DanceNJ (2013), was named a "Woman of Excellence" in the Arts and Humanities by the Union County Board of Chosen Freeholders/The Union County Commission on the Status of Women (2014), and received the Humanitarian of the Year Award from Seton Hall University and The Sister Rose Thering Fund (2015). In November 2017, she was the cover story, entitled "Making Dance a Dialogue" in Dance Teacher Magazine. Dorfman has two TEDx Talks currently on YouTube.

New Book Release:

In fall 2024, Dorfman's chapter- Silent Echoes: Dancing to Rise will appear in volume one of this two volume publication: Stories of the Holocaust Onstage and In Concert:
Art for Healing and Renewal and Stories of the Holocaust On Screen and In the Gallery: Art for Healing and Renewal by contributing authors and editors Dr. Karen Berman, Dean Emerita, College of Fellows of the American Theatre, Former Chair, Department of Theatre and Dance, Georgia College and Dr. Gail Humphries Dean Emerita, College of Fellows of the American Theatre and Dean Emerita, Stephens College. A photo of Dorfman's CAT'S CRADLE by Tom Caravaglia graces the cover of Volume 1.



Discussion Prompts

1) Discuss the idea of art as a response to trauma. Is the creation of art an appropriate response? How can the creation of art help one cope with pain and loss? How would you or do you express yourself artistically?

2) Discuss students' reaction to *The Legacy Project*. How well do they think the dances represented or embodied the Holocaust? How does the dance, *Cat's Cradle* portray life in the Theresienstadt ghetto? In what ways do *My Father's Solo* and *American Dream (Mayne Mentshn, Act 2)* represent the immigrant experience? Art can leave lasting impressions. What images will they most remember?

3) Discuss issues of immigration to America. Why is it difficult for immigrants to maintain a unique identity while becoming part of a larger whole? How have these issues affected them on a personal level? What "fragile threads" bind us all together? What is the importance of having empathy for other cultures?

4) Carolyn Dorfman shared two important quotes in the performance. What messages did they share? How will you "do better?" What does she mean?

Movement Activities - No prior dance training is required!

1) In *The Klezmer Sketch* or as Dorfman describes it, "The life before the storm", we see real people enjoying family, food, fighting, laughing, celebrating, etc. Can you create 3 movements that share three different aspects of your culture or family experiences? Your own holiday meals? Family values? Struggles? Triumphs? From these movements, your class can create a group dance where each student performs their "solo" one after the other. Teach your movement to another student and share what is behind your choices. It is in the sharing that we find our own uniqueness as well as our commonalities. To deepen the experience, students should go home and get input from their families and create movement following their discussions.

2) Create movements that express the following words: INTER-CONNECTION, SUPPORT, HUMAN, EQUALITY, CARE/RESPECT, JUSTICE, COMMUNITY. Create a dance with these movements. How do they make you feel? How can you take this out into the world and create a more humane society? What will you do to make the world a better place for all?

A Select, Annotated Bibliography

Arendt, Hannah. *Eichmann in Jerusalem.* Controversial, seminal book on Eichmann, his trial and the Holocaust. Presents the issues of "Banality of evil" and the routine nature of the actions of the perpetrators. Also discusses the theme of "the law-abiding citizen" and the implications of the Nuremberg Trials.

Bauer, Yehuda. *A History of the Holocaust*. A concise and straightforward historical account. It includes much material on Jewish resistance and non-Jewish rescue attempts and good chapters on pre-war Europe.

Borowski, Theaddeus. *This Way for the Gas, Ladies and Gentlemen.* Excellent but horrifying collection of short stories by a non-Jewish survivor of Auschwitz.

Bullock, Allan. *Hitler: A Study in Tyranny.* Perhaps the best general biography of Hitler and the rise of Nazism.

Dawidowicz, Lucy. *A Holocaust Reader.* Excellent collection of original documents grouped according to pre-1933, 1933-38, 1939-45. Includes excerpts from diaries of German Jews, ghetto victims and resistance fighters as well as SS memoranda, speeches and legislation.

Delbo, Charlotte. *None of Them Shall Return.* Moving collection of dramatic poems by a French survivor.

Eliach, Yaffa. *Once There Was a World: A Nine-Hundred-Year Chronicle of the Shtetl of Eishyshok*. A pictorial and narrative history of the town of Eishyshok.

Gilbert, G. M. *Nuremberg Diary*. Written by the psychiatrist who examined and regularly met with the 21 defendants of the Nuremberg War Crimes Trial.

Gilbert, Martin. *A Holocaust Atlas*. Indispensable collection of maps.

Hart, Kitty. *Return to Auschwitz: The Remarkable Story of a Girl Who Survived the Holocaust.* Autobiographical account of a French Jew who survived in hiding and then in Auschwitz. Vivid portrait of the daily routine at Auschwitz.

Hilberg, Raul. *The Destruction of the European Jews.* Definitive history of the murder of the Jews of Europe. The student edition has been revised and omits large sections from the original edition, which has now appeared in three volumes.

Hilberg, Staron, Kermisz, eds. *The Warsaw Diary of Adam Czerniakow.* Perhaps the most important of the many personal memoirs, this diary was kept by the head of the Jewish Council until his suicide in June 1942.

Hillesum, Etty. *An Interrupted Life: the Diaries of Etty Hillesum, 1941-1943.* Excerpts from the diaries of a young Dutch Jewish woman who was sent to Auschwitz at age 27.

Hoffman, Eva. *Shtetl: The Life and Death of a Small Town and the World of Polish Jews*. A history of the Polish town of Bransk spanning eight centuries of Polish-Jewish relations and life in the Pale of Settlement.

Karas, Joza. *Music in Terezin 1941-1945*.

Katz, Steven T., ed. *The Shtetl: New Evaluations*. An overview of life in the Shtetl's of Eastern Europe. Includes chapters on demography, religion, culture and politics.

Keneally, Thomas. *Schindler's List*. Historical novel about Oskar Schindler who rescued Jews during World War II.

Korczak, Janusz. *Ghetto Diary*. Diary of the director of the Warsaw ghetto orphanage; includes an essay about Korczak and the Warsaw ghetto.

Krízková, Koutouc, and Ornest, eds. *We are Children Just the Same: Vedem, the Secret Magazine By the Boys of Terezin*.

Langer, Lawrence. *Art From the Ashes: A Holocaust Anthology.*

_____. *Versions of Survival.* Excellent interpretive analysis of survivor accounts.

Levi, Primo. *Survival in Auschwitz.* Excellent, brief personal account of life in Auschwitz by a brilliant Italian Jewish writer.

Lifton, Robert J. *The Nazi Doctors.* Outstanding study of the participation of the medical profession in the Holocaust.

Rovit and Goldfarb, eds. *Theatrical Performance During the Holocaust: Texts, Documents, Memoirs*.

Rubenstein, Richard. *The Cunning of History.* Controversial and disturbing short essay on the medical and business involvement in the Holocaust. Rubenstein offers distressing suggestions about the future.

Schwartz-Bart, Andre. *The last of the Just.* Excellent novel tracing the history of a Jewish family from the 12th century to its demise at Auschwitz.

Steiner, Jean-Francois. *Treblinka.* Historical novel based on survivor testimonies and historical research.

Tec, Nehama. *Dry Tears: the Story of a Lost Childhood*. Written by a woman who survived in hiding in Poland. Tec speaks of the many Polish Christians who tried to aid Jews.

Vishniac, Roman. *A Vanished World*. A pictorial history of Eastern European Jewry before the Holocaust.

Volavková, Hana, ed. *I Never Saw Another Butterfly: Children's Drawings and Poems From Terezin Concentration Camp, 1942-1944.*

Wiesel, Elie. *Night.* Perhaps the best short autobiographical account of a young boy's Holocaust experience.

List of Electronic Resources

Anne Frank Museum, Amsterdam: Anne Frank, the Diary and the Secret Annex. The most complete and current information with unique photos and film images. http://www.annefrank.org/

Aktion Reinhard Camps (ARC): Contains historical overviews, maps and photos of Belzec, Sobibor, Trebilnka and Majdanek. Also includes information about the T4 (Euthanasia) Program. http://www.deathcamps.org/

The Auschwitz-Birkenau State Museum, Poland: Contains a history of the camp as well as, historical documents and photographs. http://www.auschwitz.org/

Auschwitz: Inside the Nazi State, PBS: Website designed in conjunction with the 2005 PBS documentary of the same name. The learning resources section contains information about the history of the camp, including a timeline of events and interactive maps. http://www.pbs.org/auschwitz/

Cybrary of the Holocaust: Accessible online library dedicated to the "preservation of memory." Offers virtual tours of concentration camps, online exhibits of art and photography, an online bookstore featuring over 2,000 books on the Holocaust, discussion forums, educational resources, and testimonies from survivors, rescuers, and liberators. http://remember.org/

Dachau Concentration Memorial Site, Germany: Offered in both German and English, this site provides a history of the Dachau concentration camp, including photographs, maps, exhibitions, information regarding educational tours and seminars, and a virtual tour of the camp. http://www.kz-gedenkstaette-dachau.de/index-e.html

Ghetto Fighter's House Museum: The Ghetto Fighters' House Holocaust and Jewish Resistance Heritage Museum was founded by a community of Holocaust survivors, former members of the Jewish underground in the ghetto and former partisans. As the first Holocaust museum in the world, the GFH is dedicated to the memory of the Holocaust and to Holocaust education in Israel and worldwide. Includes personal testimonies, an online archive, educational resources, and historical guides. http://www.gfh.org.il/eng/

Holocaust Memorial Center, Farmington Hills, MI: "America's first free-standing Holocaust Memorial". Contains links to online exhibits, programs, events and visitor information. (including information for school groups) http://www.holocaustcenter.org/

House of the Wannsee Conference, Germany: The permanent exhibition documents the Wannsee conference, the events prior to it, and its consequences. http://www.ghwk.de/engl/kopfengl.htm

The Nizkor Project: Includes information and images related to the camps, the Nuremberg trials, Holocaust-related organizations, and key geographic locations. Also offers research guides, biographies, archives, and special features. http://www.nizkor.org/

Terezin (Theresienstadt) Memorial: Contains a history of the ghetto, information about collections, maps, photographs and a virtual tour. http://www.pamatnik-terezin.cz/en?lang=en

United States Holocaust Memorial Museum, Washington, D.C.: Provides information on all research and scholarship currently taking place at the United States Holocaust Memorial Museum in Washington, D.C. Includes articles, images, photo galleries, maps, chronologies, archival collections, personal histories, online exhibitions, educational resources and museum information. http://www.ushmm.org/

Voice/Vision Holocaust Survivor Oral History Archive, The University of Michigan-Dearborn: A digital archive of oral history interviews with Holocaust survivors. Contains audio and transcripts of over 130 of the interviews, including interviews with Henry and Mala Dorfman.

To request access to full repertory works, contact Carolyn Dorfman Dance at (908) 687-8855 or info@carolyndorfman.dance

Cat's Cradle Translations

Ich Wandre Durch Theresienstadt
(I Wander Through Theresienstadt)
Lyrics and Music by Ilse Weber
Translation by David Keir Wright

I wander through Theresienstadt
My heart is full of lead
Until the path abruptly ends
There is no way ahead.

Upon the bridge I stand and see
The valley that unfolds
I wish the gates would set me free
I long to go back home.

My home! What magic in the sound
It tears my weary heart
They've robbed me of my home and
ground, I never wished to part.

I turn and walk back on the path
Abandoned and in pain.
Theresienstadt, Theresienstadt
Will suffering be in vain?
Will we be free again?

Die Kartoffelschalerin
(The Potato Peeler)
Lyrics by Ilse Weber
Music by Bente Kahan
Translation by David Keir Wright

I'm peeling potatoes, nothing said
With a hundred other women
I sit in this dark and dingy shed
All day long and dream of heaven
Stories are told but I do not hear
What the other women are saying
My thoughts are more
far away than near
But my hands keep on peeling.

My thoughts lament
the sorrow and pain
For my daughter
who perished in Poland
The others do not have such a strain
In secret their laughs are stolen
Brown potatoes keep rolling on
Piling on top of each other
To Dachau
they sent my very own son
Why did God let him suffer?

Time wears on, I'm filled with fright
My hands full of hacks and all aching
My grandchild died
of typhoid last night
When will my own life be taken?
Potatoes and peel, that's all I see
Never ending peel of potatoes
In the dead of the night
they sneak upon me
And turn my dreams into nightmares.

The peels come alive,
they hiss and curl
Like serpents pursuing their fancy
Chased and surrounded
I'm in their swirl
I'm a captive and at their mercy
Daybreak comes,
I'm back in the shed
Sitting and dreaming of heaven
I'm peeling potatoes, nothing said
With a hundred other women.

Ein Kotter Spricht
(The Talking Suitcase)
Lyrics by Ilse Weber
Music by Bente Kahan
Translation· by David Keir Wright

I am a little suitcase from
Frankfurt am Main
I'm looking for my master,
he is so hard to find.
He is wearing a star,
he's old and cannot see
He held me like a child and
caressed me tenderly.

I've traveled with my master,
all over, through the years
But the journey here will be our last,
I fear
What have they done with him,
he's old and cannot see
Oh why have they taken
my dear friend away from me.

I am a little suitcase from
Frankfurt am Main…

Why do I have to stand here,
on the barracks square
His name is neatly written
on everything I wear
My lock, it is now broken,
my body is unclean
They've plundered me by force,
there's nearly nothing left in me.

I am a little suitcase from
Frankfurt am Main…

Braille boards made of lead,
a little scarf so thin
And a cup for water,
that all belong to him
Everything is taken,
bread and medicine
I'm sure he misses me
and may be suffering.

To find me in this suitcase pile
is difficult for him
He's unsteady on his legs
and doesn't see a thing
Why do we have to suffer?
Is it for someone's sake?
To die without a reason,
is very hard to take.

I am a little suitcase from
Frankfurt am Main
I'm looking for my master,
he is so hard to find.

Ich Bitte, Nicht Lachen
(I Beg You, Don't Laugh)
Lyrics by Leo Strauss
Music by Imre Kalaman

I ask most politely,
restrain your laughter slightly
Regarding present state of affairs,
The ovens erupting,
the roofs are collapsing
But no reason for you to put on airs
I find it horrific when someone terrific
Unleashes anger violent, so loud,
When words become aggressive
Make good manners retrogressive
With no cause, oh what a crowd!
No, you have no clue, you fail to see,
do you?
I listen to your view, but it won't do.

'Cause we in Terezin
Lead lives of ease, we always grin,
For were it otherwise
We would capsize.
The place is full of men,
With virility and acumen,
My love is genuine,
For Terezin.
Gone are my mortgages,
I'm learning many languages
Despite a heart that's long for those
days gone by.
'Cause we in Terezin
Lead lives of ease, we always grin
And love our dearest little Terezin.

Theresienstadter Kinderreim
(A Nursery Rhyme from Theresienstadt)
Lyrics by Ilse Weber
Music by Bente Kahan
Translation by David Keir Wright

Heave! Look out ahead,
Here comes the wagon with the dead
Heave, look out ahead,
The wagon with the dead.

We stop right here and stop right there
We drive dead bodies everywhere
Look ahead,
The wagon with the dead.

Heave! Look out ahead,
Destroyed and gone - all that we had
Heave! Look out ahead,
Destroyed and gone, I said.
The end of joy, our home's away
Our luggage left the other day
Look ahead,
We're coming with the dead.

Heave! Look out ahead,
They've hitched us to the cart instead
Heave! Look out ahead,
They've hitched us up instead.
If all our pain were put on it
We wouldn't even move one bit
Look ahead,
A wagon full of lead.

Weigela
(Lullaby)
Lyrics & Music by Ilse Weber
Translation by David Keir Wright

Rock-a-bye, rock-a-bye, riddle
The wind plays on the fiddle
It plays so sweet
spreads out its wings
The nightingale joins in and sings
Rock-a-bye, rock-a-bye, riddle
The wind plays on the fiddle

Carolyn Dorfman Dance is supported in part by the New Jersey State Council on the Arts/Department of State; New Jersey Arts and Culture Recovery Fund; Henry S. and Mala Dorfman Foundation; the Blanche and Irving Laurie Foundation; Gregory S. Gallick M.D. and Staff; Jeff and Leah Kronthal/Kronthal Family Foundation; Dr. Ann Stock and Arshad Zakaria/Zakaria Family Foundation; The Hyde and Watson Foundation; and E.J. Grassmann Trust; among other generous foundations, corporations, and individual donors committed to Carolyn Dorfman Dance's artistry and programming.

For more information:

Carolyn Dorfman Dance
2780 Morris Avenue, Suite 2-C, Union, NJ 07083-4848
Phone: (908) 687.8855 | info@carolyndorfman.dance.info | www.carolyndorfman.dance.info.