

RESORT '76

by Shimon Wincelberg

Based on: *A Cat in the Ghetto* by Rachmil Bryks

directed by Bruce Cohen



*"Compassion and community,
trust and sacrifice,
betrayal and redemption."*

- Daily Herald



University of Wisconsin
Whitewater

College of Arts
and Communication

Show Synopsis

Based on *A Cat in the Ghetto* by Rachmil Bryks, *Resort 76* takes us to a forced labor textile mill in the Lodz Ghetto during World War II. Punctuated with moments of terror and dark comedy, *Resort 76* is a poignant snapshot and compelling commentary on what could happen if we allow ourselves to forget the past.

"Compassion and community, trust and sacrifice, betrayal and redemption."
- Daily Herald

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Additional Events: Go Beyond the Play

These events are free to attend. For more information, please visit us online at:
<http://www.uww.edu/cac/theatre-dance/resort-76>

Guest Speaker's Panel Discussion

Oct. 8 from 5:30 - 7:00 PM

**Room 30, Greenhill Center of the Arts
(950 W. Main St., Whitewater, WI 53190)**

Guest speakers Dr. Stanislav Vysotsky (UW-W -Sociology and Criminology), Jennifer Gramer (UWM - History), and Dr. Daniel Haumschild (The Milwaukee Jewish Federation - HERC) will join us to discuss themes brought to light through the Theatre/Dance production of Resort 76 by Shimon Wincelberg. Topics discussed will include genocide, memory, and incarceration in relation to the play and society today.

My Father Rachmil Bryks

Oct. 10 from 5:00 - 7:00 PM

**Barnett Theatre, Greenhill Center of the Arts
(950 W. Main St., Whitewater, WI 53190)**

A lecture and talk with Bella Bryks-Klein, the daughter of Rachmil Bryks, author of *A Cat in the Ghetto* (the novel that *Resort 76* is adapted from). Ms. Bryks-Klein will give insight into her father's life through his writing and biography. Rachmil Bryks is the author of *A Cat in the Ghetto*, *The 'King' of the Ghetto*, *The Paper Crown*, and *Ghetto Resort 76*, upon which the play *Resort 76* is based. Ms. Bryks-Klein will discuss how her father's traumatic experience in the Lodz Ghetto affected him to the very last day of his life, and is still affecting her as a second-generation child of a Holocaust survivor.

***A Cat in the Ghetto* Book Discussions**

Jefferson Public Library: Sept. 23 @ 6:00 pm

Irvin L.Young Memorial Library: Oct. 3 @ 4:00 pm

Dwight Foster Library: Oct.10 & 14 @ 1:00 pm

About the Playwright: Shimon Wincelberg



SHIMON WINCELBERG

(26 September 1924 – 29 September 2004; age 80) was a television writer and playwright who wrote or co-wrote two scripts for first season episodes of *Star Trek: The Original Series* using the nom de plume S. Bar-David (meaning "Shimon, Son of David" in Hebrew). He also wrote *Lord Bobby's Obsession* for the aborted *Star Trek: Phase II* series.

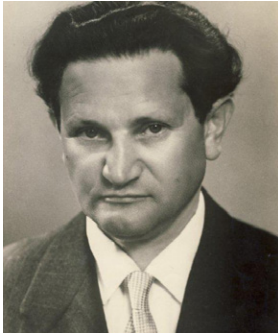
His family was forced to flee his native Germany by the Nazi pogroms, arriving in the United States in the late 1930s. He became a professional writer in 1953 with the sale of his first story. He started his career writing short stories for magazines, such as *Harper's Bazaar*, *New Yorker* and *Punch*. Subsequently, he worked steadily on television programs, plays, and books (some with his wife Anita, also a writer). In science fiction circles, he is probably best known for writing the first five-episode arc of the television series *Lost in Space* (starring Bill Mumy), as well as the pilot episode to another Irwin Allen science-fiction series *The Time Tunnel* (starring James Darren, Lee Meriwether and Whit Bissell). Outside of science fiction, Wincelberg worked on television series such as *The*

Naked City (*Alive and Still a Second Lieutenant*, directed by Ralph Senensky), *The Wild Wild West* (*The Night of the Infernal Machine*, with Jon Lormer), *Gunsmoke* (*The Judgment*, with William Windom), and *Have Gun – Will Travel*, on which Gene Roddenberry worked as a frequent writer.

He died in 2004 in a hospital in Los Angeles, California, USA following a long illness.



About *A Cat in the Ghetto* author: Rachmil Bryks



RACHMIL BRYKS was born in Skarzysko-Kamienna, Poland in 1912 to an Orthodox Jewish family of 8 children. At 27, he published his first book of Yiddish poetry "Young Green May" which was critically acclaimed. However, shortly thereafter, the Germans invaded Poland, and in April 1940, Bryks, together with 245,000 other Jews, found himself behind the barbed wire of the Lodz Ghetto. Under indescribably adverse conditions of hunger and suffering, he secretly continued his writing in Yiddish.

In August 1944, when the ghetto was liquidated, he was transported with the remaining ghetto Jews to the extermination camp Auschwitz, where 6 million people were murdered, half of them Jews. The Germans were in great need of slave labor and Bryks was transferred to a Nazi work camp in Germany.

Jews have always had a tradition of holding their folk-writers in high esteem. Here too, his fellow inmates protected him so that he would be able to write and tell the traumatic story of their torment.

Bryks was liberated by the American Army on May 2, 1945. Ill and physically exhausted, the Red Cross brought him to Sweden for additional medical care. During his confinement in the hospitals and the sanatoria, he began to write several novels, highly moving descriptions of his experiences, among them: "A Cat in the Ghetto", "Sanctification of G-d's Name", "The 'Emperor' of the Ghetto", "The Paper Crown", "Those Who Did Not Survive", "Ghetto Factory 76".

In Stockholm, he served as the YIVO (the Institute for Jewish Research in New York City) representative, providing the institute access to important historical documentation including the Zonabend Archives of the Lodz Ghetto.

Bryks travelled to the various congregations of displaced persons, reciting Yiddish literature, encouraging them to continue with their lives. There he met a young Romanian survivor of Auschwitz and Bergen-Belsen, Hinda Wolf. They married in the Great Synagogue of Stockholm in 1946. Their daughters Myriam Serla and Bella Svea were born in Sweden.

In March 1949, the YIVO and HIAS (Hebrew Immigrant Aid Society) brought the family to New York City. Bryks lived on the Upper West Side in Manhattan until his death in October 1974 at the age of 62. His widow brought his coffin for burial to Israel and Bryks lies in the holiest place in Judaism, on the Mount of Olives in Jerusalem.

Bryks lost most of his family in the Holocaust. Bryks's father Tevye, his mother Sara, his sister Esther and her husband Yekhiel with their two small children Moishele and Rukhele, his sister Tobtche and her husband Yidele with their child, his sister Leah and her husband from Skarzysko-Kamienna were all murdered by the Germans in the concentration camp Treblinka on the Jewish holiday Simkhat Torah in 1942. Bryks's brother Yitzkhok was murdered in Auschwitz in 1944.

Bryks devoted his entire post-war period, 29 years until his death, to memorializing the victims of European Jewry who were murdered by the Nazis and their collaborators.

In recent years, there has been a renewed interest in Bryks's publications. Currently, there are projects in work to translate his remaining books into English, Polish, and German. ■

Second-Generation Holocaust survivor: Bella Bryks-Klein



Yiddish letters and translates them into English or Hebrew, formerly Director of the Yiddish Cultural Center at Arbeter-ring in Tel Aviv, former Manager of the Yiddish Forward office in Israel, is Project Coordinator at Beth Sholem Aleichem, sits on the Executive Board of the Association of Yiddish Writers and Journalists in Israel, is a member of Dorot Hemshech in Israel - bearers of the

Holocaust and Heroism Legacy, was an interviewer for Steven Spielberg's Survivors of the Shoah Visual History Foundation, voluntarily issues a monthly bulletin "Vos? Ven? Vu?" which promotes activities in Israel in Yiddish and about Yiddish. Currently she is launching her autobiographical musical one woman show "My Father's Daughter" which she performs in in Yiddish, Hebrew and English. ■

BELLA BRYKS-KLEIN is the daughter of Holocaust survivors Rachmil Bryks (Lodz Ghetto and Auschwitz) and Irene Bryks (Auschwitz and Bergen-Belsen).

Born in Stockholm after the war, she immigrated with her family to New York City as a baby. She attended Stern College of Yeshiva University and has recently completed a Master's degree in Yiddish at the Hebrew University of Jerusalem, writing a comprehensive research paper about her father's Yiddish manuscripts secretly written in the Lodz Ghetto.

Her journey to continue her father's legacy has made her the conduit for everything Yiddish in Israel:

She lectures about her father in Yiddish, Hebrew and English, deciphers old handwritten



Pictured: Rachmil Bryks and daughter Bella Bryks-Klein in 1964.

A NOTE FROM DIRECTOR, BRUCE COHEN

On *Resort 76*, Jewish Drama and Putting the Audience Through a Difficult Evening.
By Bruce Cohen, MFA - UW-Whitewater



"Nein! Zay musen wissen".
-Rachmil Bryks

The quote above is pulled from the afterward in the current print edition of *A Cat in the Ghetto* by Rachmil Bryks. The afterward is written by the author's daughter, Bella Bryks-Klein. This particular quote, which she ascribes to her father, translates to; "No, they must know." I include it here because of what it says in comparison to the oft repeated "never forget". Both are strong statements, but Bryks' admonition is aggressive and forward leaning. It prompts the question, what is next after we have not forgotten? Do we simply continue to remember? Is that enough?

Rachmil Bryks' writings, recently republished in English by Persea Books are the inspiration for Shimon Wincelberg's play, *Resort 76*. Bryks survived the Shoah from ghetto to camp to commit his experiences to paper. *Resort 76* is the dramatization of some of Bryks' memories of the Lodz Ghetto.

Before deciding to direct this play, I considered a few other scripts dealing with this period. I looked to the conventional and populist but wanted a property that was unfamiliar. Familiarity, in my estimation, can get in the way of discovering

a play and its characters. I also wanted to avoid sentimentalism as the university audiences we perform to are adroit cynics. In investigating some other options, I pulled my copy of Wallace Shawn's *Aunt Dan and Lemon* off the shelf. For his play, Shawn provides a special preface to the script. This preface, titled "Notes in Justification of Putting the Audience through a Difficult Evening", serves as a caveat to an ethically challenging piece of theatre. Shawn writes, "It would be flattering to believe that we are superior in some way

to the audiences who cheered for Hitler -- more insightful and perceptive, let's say or less bloodthirsty -- but I think it would be more prudent to make the assumption that perhaps we are not. At least we should allow ourselves to imagine that possibility for just a moment. After all, if we do turn out to be superior -- if we are, in fact, a uniquely benign and harmless group of people, blessed with unusual clarity of vision -- then our moment of over-cautiousness will have cost us nothing. Whereas if it should happen to turn out that we're not



Wallace Shawn



Shimon Wincelberg



Rachmil Bryks

superior, our self-examination might save a lot of people -- possibly all people -- from being harmed by us."

This preface came to mind when I reconsidered Shimon Wincelberg's *Resort 76*. The drama is an adaptation, and Bryks' *A Cat in the Ghetto*. The novella, amongst other stories, served as the foundation for Wincelberg's play. Although quite different in plot, *Resort* is similar to *Aunt Dan and Lemon* concerning the difficult evening it means to put its audience through. This is an unconventional play within the genre of Holocaust drama because it presents characters that are multi-dimensional, often ignoble and very human. Wincelberg's motley ensemble is morally complex with neither good nor evil defining a character. The complexity intrigues on an individual level, draws us to empathize and focus on people and not the big terrible thing happening to them. To some large degree, being allowed to focus on the "big terrible thing" is comforting because it is not individualized. The "big terrible thing" is universal and easily translates across tribal lines. Most importantly, being "big" the "terrible thing" is outside of our personal orbit and, to a degree, allows us to step back and objectify comfortably at a distance. Stories of the Holocaust can tend to focus on the "big terrible". This helps their universality but hurts empathy. Wincelberg's play is not one of those stories.

Jewish theatrical traditions began as drama of a people. Starting in celebration, ritual and didacticism, the earliest dramas (arguably, evocative biblical poetry like the *Song of Solomon* or liturgical pageants and Purim Spiels) were sacramental. This theatre was not universal and was specifically meant for a Jewish audience. Eventually,

where Jews did find broader success on the stage was in the guise of an easily digestible, self-lampoon for Gentile audiences. These characters are two-dimensional stereotypes. They are tramp clown or *bête noir*; the ineffectual nebbish, the doddering alter cocker, the haranguing yenta, the sinister gonif; all of them played with hyperbolic theatricality undercutting and de-fanging the threatening exoticism of the Other.



As Jews mainstreamed into American culture, theatrical portrayals became more subtle but not much more dimensional. In conventional/populist Jewish and Holocaust drama, plays like the *Diary of Anne Frank* and *Fiddler on the Roof*, the characters are tropes. They are less broad and more nuanced than the yiddishkeit clowns, but they are still idealized, didactic instruments and stock types. Tevye and Anne are safe, morally defensible, unchallenging avatars. Most importantly, they are accepting and hopeful in the extremity of their victimization. They are doomed, yet serenely resigned at their end. As such, these plays mesh well with the bittersweet expectations of Jewish celebratory remembrance.



Tevye and Anne are attractive culturally because they are each a memorial to tragic heroism and, as a result, they are reduced to the iconography and ineffability of sentiment.

I am not interested in promulgating sentiment. A much fuller portrait is possible of the Jewish experience as human beings in travail. This theatre production will not protect sensibilities or forego the ugly in deference to comfort and avoiding disturbance. Indeed, I hold that seeking opportunities to discomfit and disturb are very Jewish traits. There is an ancient Judaic custom called *Tikkun Olam*. Roughly translated, it means, "repair the world". Within *Tikkun Olam*, lies the root of the Jewish mandate to pursue social justice. As a

Jew, I am called to the expectation that I will bear responsibility for not only my own moral welfare, but for my community and the world as well. Active, engaged and often aggressive attention is necessary. "Repairing the world" presumes that something (truly, many things) are broken and what is broken cannot be repaired through passivity. A broken thing will not be fixed by memorializing; rips in our social fabric will not be patched with sentiment. The impetus to act will not spark unless agitated by discomfort and disturbance.

"Nein! Zay musen wissen". They must know. It is not enough to never forget.

The story that *Resort 76* tells is uncomfortable and compelling. The people it portrays are, at once, disturbing and laudable. Most importantly, this human story is deeply dimensional and does not seek to spare any polite sensibilities. It is certainly a justifiably difficult evening. ■



Glossary of Terms from the Play

Amkho: “your people” in Hebrew; it is used idiomatically to ask others if they are Jewish.

Herr: “man” in German.

Opprovizatzia: the food distribution center in the ghetto.

Shiksa: a yiddish word for a gentile woman.

Kaddish: the Jewish prayer for the dead.

Yitgadal v'yitkadash sh'mei raba
b'alma di v'ra chirutei,
v'yamlich malchutei,
b'chayeichon uv'yomeichon
uv'chayei d'chol beit Yisrael,
baagala uviz'man kariv,
v'im'ru: Amen.
Y'hei sh'mei raba m'varach
l'alam ul'almei almaya.
Yitbarach v'yishtabach v'yitpaar
v'yitromam v'yitnasei,
v'yit'hadar v'yitaleh v'yit'halal
sh'mei d'kud'sha b'rich hu,
l'eila min kol birchata v'shirata,
tushb'chata v'nechemata,
daamiran b'alma, v'imru: Amen.
Y'hei sh'lama raba min sh'maya, v'chayim aleinu v'al kol Yisrael, v'imru: Amen.
Oseh shalom bimromav, Hu yaaseh shalom aleinu, v'al kol Yisrael, v'imru: Amen.

Exalted and hallowed be God's great name
in the world which God created, according to plan.
May God's majesty be revealed in the days of our lifetime
and the life of all Israel — speedily, imminently,
To which we say: Amen.
Blessed be God's great name to all eternity.
Blessed, praised, honored, exalted,
extolled, glorified, adored, and lauded
be the name of the Holy Blessed One,
beyond all earthly words and songs of blessing, praise, and comfort.
To which we say: Amen.
May there be abundant peace from heaven, and life, for us and all Israel.
To which we say: Amen.
May the One who creates harmony on high, bring peace to us and to all Israel.
To which we say: Amen.

Talmud: Jewish law.

Alter ben Soroh: translates to “Alter, son of Sorah”; Schnur's Hebrew name.

Yom Kippur: the Day of Atonement, the holiest day of the Jewish year.

Holocaust Facts

WHAT WAS THE HOLOCAUST?

The Holocaust was the systematic and industrialized annihilation of around 11 million Jews and other “undesirables” by the Nazi regime and its collaborators during World War II.

European Jews were the primary victims of the Holocaust. Around 70% of the total Jewish population in Europe was murdered between 1939 and 1945. However, Jews were not the only group singled out for persecution by Hitler’s regime. Possibly as many as 1.5 million Roma and Sinti (often pejoratively called Gypsies), more than three million Soviet prisoners of war, and at least 250,000 mentally or physically disabled persons also fell victim to Nazi genocide. Other groups of victims included political foes such as Social Democrats and Communists, religious opponents such as Jehovah’s Witnesses, and other groups that did not fit Hitler’s vision for the “master race” such as homosexuals and other “undesirables.”

HOW MANY PEOPLE WERE MURDERED IN THE HOLOCAUST?

While it is impossible to ascertain the exact number of victims, most recent scholarship agrees that Nazis murdered around 11 million people in the Holocaust, of whom roughly 5,830,000 were Jews.

WHO WERE THE NAZIS?

“Nazi” is a term used for members of the National Socialist German Workers Party (Nationalsozialistische Deutsche Arbeiterpartei, or NSDAP). This right-wing political party formed in 1919 following the German defeat in World War One. In 1921 Adolph Hitler became the head of the party. Nazi ideology was based on nationalism and racism. It promoted Germany as superior to all other nations and promised to restore it to greatness, while championing a “scientific” theory of racism in which its “Aryan” roots were racially superior to all others.

HOW DID THE SITUATION CHANGE IN GERMANY ONCE THE NAZIS CAME TO POWER?

The Weimar Republic (The German state founded after World War I) was hit hard by the Great Depression. By 1932, poverty gripped the nation and around 25% of Germans were out of work. The Nazi Party, which had previously only appealed to extremists, grew in popularity as Hitler played upon popular desperation and latent anti-Semitism. The NSDAP swiftly grew in popularity in the 1930 and 1932 elections, and Hitler was made chancellor by President Hindenburg in January 1933. The following month, the Reichstag (the German parliament building) was set on fire, and Hitler used the resulting panic to destroy his political opponents and justify severely curtailing basic civil rights such as freedom of speech, the press, and assembly. In a series of both quasi-legal and illegal measures, the Nazi party became the German government. The Gestapo (Geheime Staatspolizei, or SS) spied and persecuted “suspicious” citizens such as Communists, Socialists, and Jews. In addition, many laws established that all sport, recreation, and social clubs must be “Nazified.” Within a short time the Nazis invaded all aspects of German life and created an atmosphere of terror, suspicion, and distrust.



Holocaust Facts

WHAT IS A JEW?

Solving the Mystery of Jewish Identity
By Tzvi Freeman, for Chabad.org

Jewish identity is both simple and mysterious.

Simple: A Jew is anyone who was born of a Jewish mother, or has undergone conversion according to halachah (Jewish law). This has been the case since Biblical times and is firmly established in the Code of Jewish Law. The Jews live their lives in accordance with Judaism, the oldest monotheistic religion. And mysterious. You'll never hear of an atheist Protestant or a Catholic Muslim, but a Jewish atheist, or even a Jew who converts to another religion, is still a Jew. The same applies to a convert. To provide an extreme case, let's say a female convert changes her mind and reverts to her original religion. Any children she now has will be Jewish—because she is still Jewish. But don't imagine that beliefs are irrelevant. It's only through acceptance of all the beliefs, practices and ideology that a person becomes Jewish. But that's not enough. A person who was not born Jewish and has not converted according to Jewish law may hold all the beliefs and keep all the laws and practices of Judaism and still not be a Jew. That seems more like a tribal identity than a religion. Here's the greatest mystery of Jewishness: Once in, there's no way out. You can join the team, you can fumble the ball, but you can't quit. No one can throw you out—not even G d. So is Jewishness a tribal identity, an ethnic identity or a religion? We can't seem to fit it into any of these boxes. And how do we explain why this identity, once adopted, can never be erased?

WHO DID THE NAZIS DEFINE AS JEWS?

Immediately following the Nuremberg Laws in 1935, the Nazis issued the official definition of a Jew. The Laws defined a Jew as anyone with three Jewish grandparents; people with only one or two Jewish grandparents were also categorized as Jews if they were married to a Jew or actively practiced the Jewish faith. The Nuremberg Laws stripped Jews of their citizenship; they also forbade marriage between Aryans and Jews, and made it illegal for Aryan women under 45 to work in Jewish households.

WHO DID THE NAZIS CONSIDER ENEMIES OF THE STATE?

Jews, Communists, Social Democrats, other opposing politicians, opponents of Nazism, Jehovah's Witnesses, homosexuals, habitual criminals, anti-socials, the mentally ill, and anyone considered a threat to the Nazis.

WHY WERE THE JEWS SINGLED OUT FOR EXTERMINATION?

While Jews were not the only population attacked in the Holocaust, they were its primary target. Nazis saw the Jews as opponents in their distorted world view that interpreted history as a racial struggle. They considered the Jews an alien race whose goal was world domination and was therefore an obstruction to Aryan dominance. Hitler thought that the Jews controlled both the global capitalist system and the USSR. Other factors also contributed to the Nazis' hatred of the Jews and their distorted image of Jewish people. Among them were the centuries-old tradition of anti-Semitism, which propagated a negative stereotype of the Jew as a Christ-killer and an agent of the devil. Lastly, when Jews were rounded up and taken to camps their property was left behind and up for grabs: there was a real economic incentive to support or at least turn a blind eye to genocide.



Holocaust Facts

WHAT IS THE DIFFERENCE BETWEEN A CONCENTRATION CAMP AND AN EXTERMINATION CAMP?

Concentration camps were not invented by Nazi Germany. Concentration camps had been used since the end of the nineteenth century by colonial powers, most notably the British empire in South Africa during the Second Anglo-Boer War (1899-1902). The United States used concentration camps in the Philippines to defeat the Filipino independence movement in the early twentieth century; during World War Two, around 120,000 Americans of Japanese descent were interned in camps throughout the Western USA. The first concentration camp established was Dachau, which was opened on March 20, 1933. The camp's first inmates were primarily political prisoners (most of whom were either Communists or Social Democrats), habitual criminals, homosexuals, Jehovah's Witnesses, and anti-socials (beggars and vagrants). The camp also housed threats to Nazi authority such as Jewish writers and journalists, lawyers, unpopular industrialists and officials. After World War Two began in 1939, Jews in occupied territories were either shot on the spot or transported to camps and ghettos. The camp depicted in "Resort 76" was a forced labor camp, or a concentration camp where inmates were forced to work. This was in essence slave labor. Over 44,000 labor camps were established throughout occupied Europe during the Nazi regime.

An extermination camp was a concentration camp specifically designed for mass murder. Six such camps existed: Auschwitz-Birkenau, Belzec, Chelmno, Majdanek, Sobibor, and Treblinka. Jews who were sent to them were loaded onto train cars and given no food or water during the trip, which lasted several days. Those that survived the journey were split into two groups: those that were deemed able to work were put to work, and those that were not were sent directly to the gas chambers. At the largest of them, Auschwitz, around 1.1 million Jews from all over Europe were murdered between 1940 and 1945.

WHAT DOES THE TERM "FINAL SOLUTION" MEAN, AND WHAT IS ITS ORIGIN?

The term Final Solution (Endlösung) refers to the Germans' plan to eliminate all Jews in Europe. It was implemented after the Wannsee Conference, held in the suburb of Berlin of that name in January 1942. In December 1941, the German offensive in the east had stalled at Moscow and the USA entered the war. While the extermination of Jews and other undesirables had always been part of the Nazi plan for Eastern Europe, and hundreds of thousands of Jews had already been murdered in mass shootings carried out in territories occupied by the advancing German Army, Wannsee was the turning point at which the Nazi leadership decided to prioritize and industrialize genocide. Gas chambers replaced mass shootings, and the mass murder of Jews and other target groups of the Nazi regime became an organized and bureaucratic process. This all happened at the same time Nazi Germany was fighting the largest land war in history against the USSR: every trainload of Jews delivered to their death was a trainload that could have carried men, munitions, or equipment to the troops on the Eastern Front.



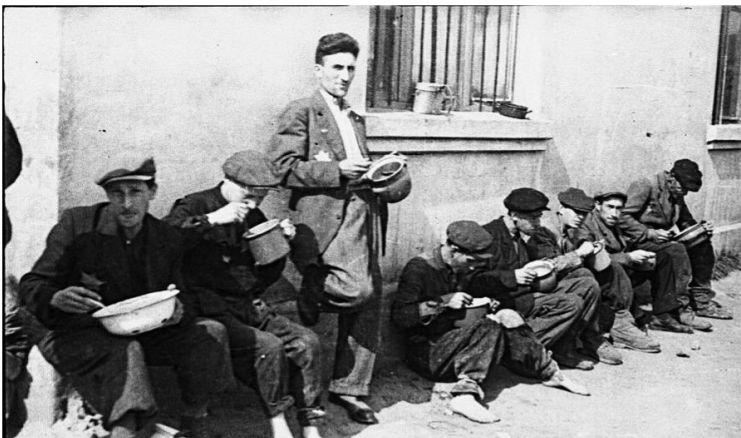
Timeline of Deaths and Deportations in the Lodz Ghetto

Date	Action
October 18, 1939	100 Jews (intellectuals) driven out of Lodz's Astoria cafe; most murdered.
November 9, 1939	German terror against Jews and Poles escalates after Lodz annexed to the Reich on November 9; several thousand Jews and Poles arrested.
November 11, 1939	Jewish <i>Kehillah</i> premises surrounded; nearly all members arrested and sent to the Radogoszcz camp/prison; of 30 members, 6 were released, the rest were tortured and shot in the Lagiewniki Woods.
December 12, 1939	By this date, 71,000 Lodz Jews had been expelled or migrated to the Soviet Union and General Gouvernement (Krakow, and other cities) in the first months of Nazi occupation. In Lodz, over 10,000 Jews, including most of the Jewish intelligentsia, were deported in December 1939. For weeks the deportees were kept at assembly points, and had to supply their own means of subsistence, though they had been deprived of all their valuables.
March 1, 1940	"Bloody Thursday"; several Jews slain as the Nazis drive the Jewish population of Lodz into the designated ghetto area.
June 12, 1940	Statistics by this date: 160,320 Jews are enclosed in the ghetto, of which 153,840 were former inhabitants of Lodz and 6,471 were from other parts of the Warthegau due to war migration.
September 26 - October 9, 1941	3,082 Jews from Wloclawek (Leslau) and vicinity are deported to the Lodz ghetto.
October 17 - November 4, 1941	19,722 Jews are deported to the Lodz ghetto from Austria, Czechoslovakia, Luxembourg, and Germany.
November 5-9, 1941	5,007 Roma (Gypsies) are deported to the Gypsy camp within the Lodz ghetto from the Austrian-Hungarian border (Burgenland).
December 7, 1941 - August 28, 1942	A total of 17,826 Jews from provincial ghettos in the Warthegau are deported to the Lodz ghetto: Wloclawek, Glowno, Ozorkow, Strykow, Lask, Pabianice, Wielun, Sieradz, Zdunska Wola (this number includes
January 16, 1942 - May 15, 1942	Large-scale genocide begins: 57,064 Jews from the Lodz ghetto (including 10,943 from Western Europe) are deported to the death camp at Chelmno.
January 16, 1942	Gypsy camp in the Lodz ghetto liquidated and inhabitants deported to death camp at Chelmno.
May - August 23, 1942	14,440 "selected" Jews are deported to the ghetto from liquidated ghettos in Wloclawek, Glowno, Ozorkow, Strykow, Lask, Pabianice, Wielun, Sieradz, Zdunska Wola.
September 3-12, 1942	15,681 children (age 10 and under) and elderly (over age 65) are deported to the death camp at Chelmno.
October 1942 - May 1944	No major deportations from the Lodz ghetto.
June 23-July 14, 1944	Deportations to death camp at Chelmno resumed: 10 transports with 7,196 people.
July 15, 1944	Deportations to the death camp at Chelmno halted.
July 31, 1944	Beginning of the liquidation of the Lodz ghetto; the Judenrat is disbanded and the Chronicle being written in the ghetto ends.
August 7-9, 1944	Round-up begun for final liquidation of the Lodz ghetto; beginning of deportations to Auschwitz.
August 23, 1944	Last transport from Lodz ghetto to Auschwitz; 700 Jews remain in the ghetto as a clean-up detail and 200 avoid deportation by hiding in the ghetto.
January 20, 1945	877 Jewish survivors in the ghetto are liberated by the Russian army.
In total, more than 200,000 Jews from the Warthegau and Western Europe passed through the Lodz ghetto.	

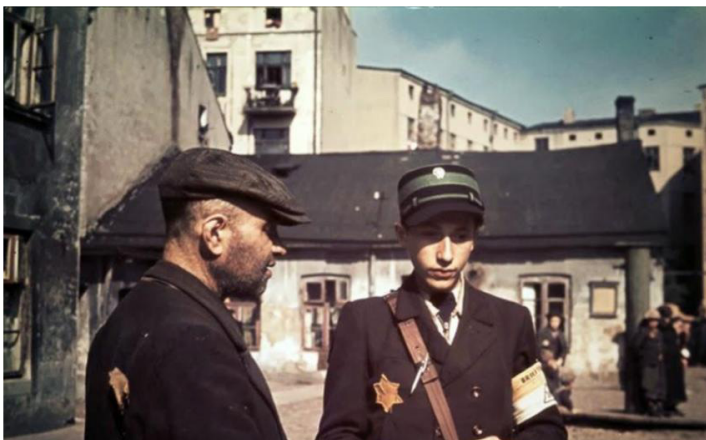
Sources

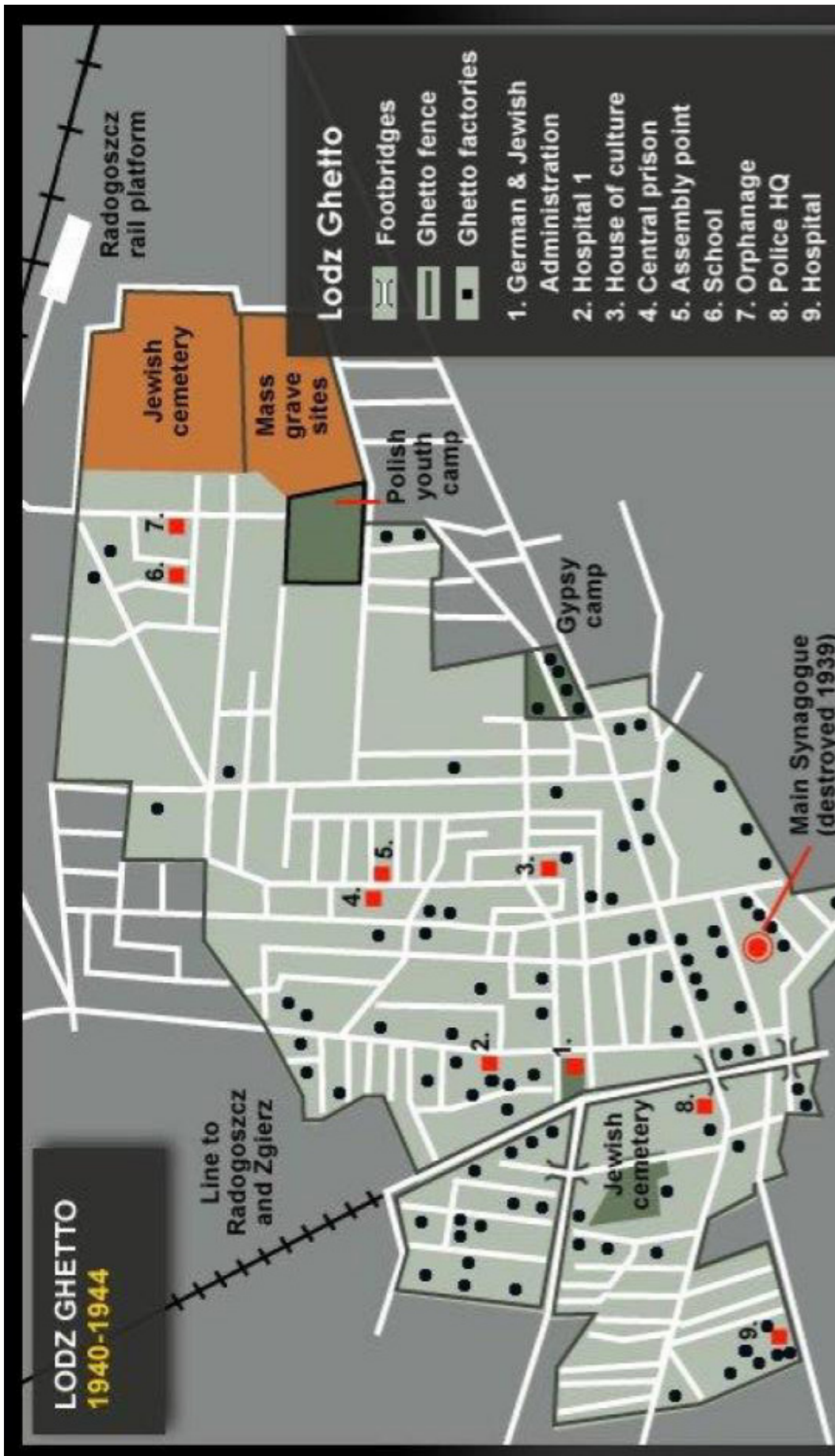
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Life in the Ghetto: Photo Gallery



Life in the Ghetto: Photo Gallery





Sound Designer, Jeff Herriott

JEFF HERRIOTT is a composer whose music focuses on sounds that gently shift and bend at the edges of perception. His works, which often include interaction between live performers and electronic sounds, have been described as “colorful... darkly atmospheric” (*New York Times*) and “incredibly soft, beautiful, and delicate” (*Computer Music Journal*). New Focus Recordings recently released a recording of Jeff’s *The Stone Tapestry*, an album-length work commissioned by the Barlow Endowment for Music Composition that features performances by *Due East* and Grammy-winning *Third Coast Percussion*. In addition to his work in classical music, Jeff has composed score and soundtrack music for several recent films, including working with Rock & Rock Hall of Famers The O’Jays on songs for *Brawl in Cell Block 99* and *Dragged Across Concrete*. Jeff is a Professor of Music at the University of Wisconsin-Whitewater.



Q & A

Q: What are your design concepts for this production?

A: I’m thinking about using sound to create mood. This play is somewhat quirky and drily humorous, while dealing with extremely dark subject matter. I’d like the use of sound and music to add some of the dark shading, as a sort of undercurrent beneath the strange surface.

Q: Each designer’s process varies - what all goes into your design process?

A: I start by collecting materials, and then I whittle everything down. This took me around a month to collect sounds and write snippets of melodies. Once I have all the materials I think I’ll need - I start to compile them and figure out which sounds work well together.

Q: What is your ultimate vision?

A: I’m creating material that’s in service of the play, and this means I’m trying to make material that services Bruce Cohen’s vision because he’s the director. He’s given us a lot of leeway, though, and we’ll all be bringing our various ideas together. I’m imagining thick, immersive soundscapes, so that’s what I’m hearing in my head thus far.

Q: What would you like viewers to understand/take away from this production?

A: I want people to try to imagine what it would be like to walk in the shoes of the characters in the production, to feel the weight of their experiences and wonder what it’s like to live in such difficult, odd circumstances.

Projection & Animation Designer, A. Bill Miller

A. BILL MILLER, an Associate Professor of Art and Design at University of Wisconsin-Whitewater, earned his MFA at the University of Wisconsin-Milwaukee. He has exhibited and screened his animated videos, abstract drawings, animated GIFs, and web browser-based compositions nationally and internationally. In 2013, TRANSFER Gallery, a Brooklyn space dedicated to the exhibition of non-traditional digital media and Internet Art, held the first solo exhibition of his work. Bill also performs and experiments with live audio/visuals using custom software patches. His performances have been done in traditional gallery exhibitions as well as Art and Music Festivals including VIA Pittsburgh in 2011, DINCA Fest Chicago in 2013, Slingshot Athens GA in 2014, and in collaboration for Milwaukee Psych Fest.



Q & A

Q: What are your design concepts for this production?

A: I'm creating animated video assets for projection. The work will combine hand drawn animated illustrations and 3d modeled smoke simulations. The drawings will aesthetically relate to German Expressionist drawing and printmaking. The smoke simulations will add atmosphere to some of the scenes and are related to the industrial city, factory, war environment, and other qualities of the setting of the play.

Q: Each designer's process varies - what all goes into your design process?

A: I'm incorporating a lot of my background in drawing, animation, and digital imaging to create this work. I'm working to combine traditional drawing practices with complex digital processes like fluid and smoke simulations with 3d modeling.

Othering & Belonging

expanding the circle of human concern

Read the article at the link below.

<http://www.otheringandbelonging.org/the-problem-of-othering/>

This article explores the widespread problem of othering in the United States and the world. Virtually every global and regional conflict, as well as persistent form of marginality or inequality, is undergirded by the set of processes that deny full inclusion and membership in society. This article argues that othering is not only a more descriptively inclusive term that captures the many expressions of broad prejudice across any of the dimensions of group-based difference, but it serves as a conceptual framework featuring a generalizable set of processes that engender group-based marginality.

Othering and Belonging is a framework that allows us to observe and identify a common set of structural processes and dynamics while remaining sensitive to the particulars of each case. Group-based othering may occur along any salient social dimension, such as race, gender, religion, LGBTQ status, ability, or any socially significant marker or characteristic. This article presents mechanisms by which social differences become institutionalized and structured in the world, and conditions under which identities may shift and demagoguery may seem most appealing.

Finally, this article examines how promoting belonging must begin by expanding the circle of human concern. Belonging is the most important good we distribute in society, as it is prior to and informs all other distributive decisions. We must support the creation of structures of inclusion that recognize and accommodate difference, rather than seek to erase it. We need practices that create voice without denying our deep interrelationship.

We cannot deny existential anxieties in the human condition. These anxieties can be moved into directions of fear and anger or toward empathy and collective solidarity. In periods of turbulent upheaval and instability, the siren call of the demagogue has greater power, but whether a society falls victim to it depends upon the choices of political leaders and the stories they tell.

Exercises

1. Discuss three ways in which you see othering in your school community.
2. Write a short paper on an experience you've had with othering. Describe the situation, what you did, how it made you feel, and reflect on your experience. What could have been done or handled differently?
3. As a class consider this statement:

“Othering marks you... and makes you invisible...”

In what ways does othering both mark and minimize groups of people?

4. Have students work together as a group to identify an op-ed news article which includes scapegoating or othering. When each group has done so ask them to list and explain at least three examples where the author has used othering or scapegoating. Ask them to explain how the article could be rewritten in a manner that doesn't rely on scapegoating or othering?

Why Should We Learn/Teach about the Holocaust

Dr. Dan Haumschild, Education Director, of the Holocaust Education Resource Center (HERC) through the Milwaukee Jewish Federation (Holocaust Education Resource Center) was asked:

Why should we learn/teach about the Holocaust?

"I believe that we should continue to learn about the Holocaust because the darkest elements of human history can reveal profound truths about the nature of humanity. The Holocaust was the result of millions of acts of aggression. Some were founded in ignorance, some in malice, still others in hubris and ego. Some of these actions looked innocuous on the surface while others were blatant and violent. Each of these acts were committed by humans, just like you and me. Hitler was a tiny pinnacle at the top of a mountain of intolerance, hatred, racism and bigotry. He guided a society and culture in the direction of his own will and purpose, and people--everyday, normal humans--followed him willingly into progressively darker and darker territory.

In the end, when we study the Holocaust (or any genocide, for that matter) we are examining community. In a community where peace is normalized, we see violence as aberrant. In a community where violence is normalized, peace becomes aberrant. The Holocaust, and all of its tiny nuances, these millions of actions, provide a blueprint for a diseased society. In my view, the society wasn't diseased because of Nazism; the society gave rise to Nazism because it was diseased. So, these everyday humans that committed crimes against humanity, lend us an opportunity to identify where we accidentally, incidentally or intentionally follow in their footsteps. If we aren't willing to use the study of the Holocaust as a mirror, we miss out on an immense opportunity to learn about the deepest recesses of our own humanness, to excavate the elements that resonate with intolerance, and to elevate the elements that resist the coercion of our communities in a direction that ultimately lead to violence."

Milwaukee Jewish Federation Mission Statement

Through the development of community-wide financial support, planning and allocations, the mission of the Milwaukee Jewish Federation is to ensure the continuity of the Jewish people, to enhance the quality of Jewish life and to build a strong unified Jewish community in Milwaukee, in Israel and throughout the world. In fulfilling its mission, the Federation is committed to the principles of Klal Yisrael (the collective unity of the Jewish people), tzedakah (the obligation to care for one another) and tikkun olam (improving the society in which we live).



MILWAUKEE
JEWISH FEDERATION



About HERC

A program of the Milwaukee Jewish Federation, The Nathan and Esther Pelz Holocaust Education Resource Center (HERC) is dedicated to the building of a society resting on the values of tolerance and diversity, dignity and respect toward all human beings. Programs and seminars for educators and the general community, an active Speakers Bureau, school outreach programs, educational consultation and an annual educational series not only preserve the history and memory of the Holocaust but guide future generations to consider ethical behavior in order to fight racism and bigotry. The Remember Us Project provides a vehicle for students becoming a bar/bat mitzvah to link the knowledge of their Jewish past to committed action today. The Center also has an extensive collection of Holocaust books and curriculum materials. <http://holocaustcentermilwaukee.org/>

Upon Looking Backward

an essay by Anna Forman

Anna Forman

English ell h

May 23, 1934

UPON LOOKING BACKWARD

A very impressive paper. The plain style is
right for your subject-matter.

Just recently I read this paper - with
intense interest.

I hope to see you some time, Miss Forman.
Very sincerely
H. Hatcher

Sept. 25

UPON LOOKING BACKWARD

It seems to me that I was born at the age of eight. Yes, I must have been born at the age of eight standing in front of an ugly window. However, when I think hard, I realize that I had been living before that time. As a silent, thin, small child, I stood looking into the ^adirty yard from our ^{tiny}small, uncomfortable, cold flat, "remembering things."

Dad was very clever to tie two thousand rubles in the notebooks he bought for Sam and me. How happy we were that he fooled those forest bandits!

"If you don't believe me that I have nothing more than the two rubles you found in my pants, I'll not only take off my shirt but also my undershirt," he had told them earnestly. "May I please have my shoes, ⁷my feet are getting very cold."

Then, when they asked him what he had in the wagon, he had replied, "I have several notebooks there, which I bought for my children. Would you like to see them? They are under the seat."

Of course, they saw them, for they ransacked the whole wagon. "Why did you tie them so tightly?" questioned one of the bandits.

"My children do not like the pages to coil. Perhaps, my good fellows, you would like to have them."

They threw the books into his face saying, "Go on, get on that wagon and hurry out of here." He did, and was very glad to get home.

It was two days after Dad's adventure in the forest and all the village was quiet. It was the Sabbath Day and every one had gone to pray. The air was cool and restful, ~~when~~ ^{and} suddenly it became hot with excitement. Some unknown material had been sprinkled into the atmosphere. Each moment, nay, each second, a whirlwind brewed excitement so that we children were on the lookout for something. It was not long in coming. A whole regiment of Cossacks entered the tiny town and soon, after our loud crying, "Cossacks!" people were fleeing to their homes. Unfortunately, some of the young boys were caught by the Cossacks--mothers fainted and fathers wept. A terror seized the countryside. Young Harold, the nicest boy in the village, who was among the few honored youngsters, was caught. A shovel was put into his hand and he was told to dig his own grave.

"Dog," cried a Cossack, "dig your grave and hurry!" Then he turned laughingly to his friends and said, "Come and watch the dog dig."

Harold, the handsome brunette, the clever boy, the happy youngster vanished, disappeared ^{and in} his place stood an aging man, whose face looked haggard and whose hair turned gray. By the time he finished, he was an old, old man with hair as white as snow. One of the Cossacks pitied him and shot him. Harold's mother died of heart failure and his father became insane. With the rest of the boys the soldiers played a target game. I saw all this and more from our window. Mother and Dad looked at each other horrified. What to do? Nothing!

Toward nightfall, someone knocked at the door. "Open the door or I'll kill you when I enter." Dad looked calm as he went to open the door. Mother took the baby and me into the bedroom and ^{hid} layed us on the bed. Then, she stooped over us in order to protect her children with her life. Sam hid in another room because he wanted to see ^{at} what the Cossacks would do. We did not even breathe. The silence was suddenly changed to an uproar--loud talking and heavy trampling. They passed us by. Afterwards--silence. We hurried out of our hiding place and rejoiced to see Dad unhurt. ^{But} The dining room, the living room, and the kitchen! There was plenty of firewood left, but no furniture and no silverware.

Somehow I found myself on a railroad going to Poland ~~but~~ because my parents had decided to go to the Land of ^{Peace} Plenty, America. Cousin Eve was ^{also} on the train ^{with her parents,} also ~~as were her father, mother, brother,~~ and sister. On the train Mother bought a red ribbon for me and a white one for Eve.

^{Kindly excuse} "Aunty," begged Eve, "please tell Anna to give me hers."

"Aunty," begged Eve, "please tell Anna to give me hers."

"No, Mommy," I protested, "I want it myself."

There was a great fuss about the ribbons, but I won in the end. Eve was angry with me the rest of the way.

Once in Poland, Aunt and Uncle decided to settle there and we lived with them a few months before we were actually on our way.

The LAPIAND was a medium-sized ship and on it something happened for which reason we never talk about it. I don't remember the exact circumstances, but I do remember how the baby became sick. He caught a cold. When the ship's doctor came, he said, "Oh, the baby will be all right. In a few days he'll get over it." But, the day never came. The baby got worse, not better. The doctor was called again and once more he said everything was going to be all right, but it didn't turn out that way. In the dark, third class cabin, which we inhabited, the baby lay in one of the lower berths.

"Mother, where are you?"

"Darling, I'm sitting beside you."

"I don't see you."

Quite suddenly his eyes turned over and he was dead. No longer was he an animate, lively fellow, but a dead, lifeless thing. Mother screamed and fainted.....He was buried at sea.

double had been
 We were in America about three months, when, one day, I quietly asked Mother to please let me hold a nickel.

"But, Anna I just gave you a nickel five minutes ago."

"Yes, Mother, I know, I bought a jelly apple with it."

After some hesitation, Mother let me have a precious five cent piece, warning me not to lose it. As soon as I descended the two flights of stairs I ran to the candy store. I could not wait, I had to have that delicacy, the jelly apple. Holding my precious food in my hand tightly I retraced my steps home. There I sat down on the stoop and ate it slowly. I was not half-way done when it began to rain hard.

"Anna, come up," called Mother sticking her head out of the window, "and--." She did not finish. She was angry, astonished. *have never eaten*
 I (never ate) a jelly apple since.

Three years passed and I was eight years of age. We moved into a different part of the city. As soon as my *mother* parents saw the class of people, she said, "Children, I realize that you must have

friends, but I do wish you would not play with these children. They have filthy minds and bodies. At school, no doubt, you will find nicer people--make friends with them." However, Mother allowed me to play with the superintendent's daughter, as her mother often did favors for us.

It was the day before I became ill that I quarrelled with Marguerite. As I left her to go home, she flung three words at me, three short words, "You dirty Jew." Those words followed me often after that.

In the morning, when I awoke, my hands, my face, my eyes--my whole body looked yellow. I had yellow jaundice, but no one knew it. Each doctor I saw had a different opinion and each prescribed something else. Thus, for four months I remained couped up in the house living on potatoes. For four months I, a lonely child, stood in front of an ugly window. I saw snow whirl and rain fall, and a great silence filled my soul. I traveled to Mars, I became Cinderella, I lived on a farm--I was several personalities.

A fortnight before Christmas^s I was sent to Holiday Farm in Rheinbeck, New York, by the Roosevelt Hospital. For a whole month I lived there and each Wednesday night I hoped to find nothing on my bed. I wished to go home. There I enjoyed the first Christmas tree I had ever seen. ~~When~~ When I came down Christmas morning, I looked at the tree and exclaimed, "Oh!" The nurse was angry because I said nothing except "Oh!" I received my first American doll at the farm,

but, at home--I had a train, several chess boards, Xchess and checker sets--in fact, everything my brother wanted, as I did the asking and he did the playing.

I came home with more than a doll; I came home with a pair of frost-bitten toes and a great dislike for oatmeal. Much to the disappointment of my parents and the doctor, I returned as yellow as I went, if not a shade darker. It was not air that I needed, it was a cure. Finally, upon the recommendation of a doctor, I was taken to a child specialist. He cured me in less than three weeks.

Yes, indeed, upon looking backward, I realize toowell that I was not born at the age of eight standing in front of an ugly window. In, fact, upon thinking hard, I remember scenes which I thought had long since belonged to the World of Forgotten Memories.

Immersive Theatre

Scholarly analysis of immersive theater is often Eurocentric: three main steps are often identified for creating an immersive and participatory theater experience:

1. Disintegration of the barrier between audience and actors
2. Placement of audience members into the narrative of the work
3. Removal of social structures dividing known constructs from imagined ones/lack of constructs.

One way immersion and interaction is achieved is through the use of “polychronic narrative”. This is a narrative in which the participant[2] does not play a main role, as placing them in that position would involve too much volatility and freedom, preventing the telling of a structured story. Instead, the participant is given certain prescribed moments of actions and input. These moments do affect the narrative, but do so in a manner that is more impactful on the participant than any other aspect of the play. Participants are encouraged to be a part of the play, but not a deciding factor. Another way to achieve immersion is by using the word “you” when addressing the participant. This allows for the assigned role within the play to mesh with the actual social role of the participant, blurring the lines of reality. It also allows for a certain amount of ambiguity, as specific attributes such as age, gender, and profession are left unaddressed, and open to relative interpretation. The use of suspense and anxiety can be used to guide an individual participant through a narrative. By removing the participant from their comfort zone, their actions and reactions become influenced by both their instincts and the prompts given to them by the actors. This is used to attain believable reactions from a participant, in addition to maintaining order and structure needed to advance a storyline.

Immersive plays use different types of environments, from large multi-leveled buildings to open areas. The different environments enhances the audience’s involvement in the play, by giving them choices of how they want to participate in the theater. Inside the different personalized spaces, the audience can move from room to room. In some immersive plays the interiors can be set up on different levels, where each room can be an entirely different scene of the play. Rooms can be dark, bright, colorful, cold, warm, scented, and crammed in order to accomplish an ambiance desired by the actors. By using light colors which correspond to specific emotions, the actors can capture spectators moods before a word is spoken or movement executed. Space is a powerful tool wielded by the actors in order to change audience’s point of views.

According to many theater theorists, four major components make the audience feel more integrated into theater performances: “real space,” sense, movement, and time. “Real Space” is a component of immersive theater, and actual space is a part of the staged play. If the play is set in a castle, audiences would go to real castle and have people watch it there in order for them to get feeling of being immersed in the theatrical performance. Engaging the senses, such as blindfolding the audience, can heighten the sense of hearing sound. Movement can effect how audiences perceive plot—moving around the theater space immerses the kinesthetic sense. A sense of time can be engaged by creating a sense of time that precedes and post-dates the play.



Interdisciplinary Education Project

A robust series of academic programming has been developed to complement our production of *Resort 76*. From across the university, the region and as far away as Tel Aviv, scholars and experts will join us on campus to speak about the Holocaust. A gallery exhibition has been faculty curated to accompany the production run. Library-hosted book discussions about *A Cat in the Ghetto* have been offered to the public. Additionally we have integrated Wincelberg and Bryks' writings into a wide segment of our general education classes this fall.

All of this is because of the work and innovation from a small group of UW-W faculty and staff who have come together as a team to collaborate on a teaching innovation project we have titled *Performing, Teaching, and Remembering the Holocaust: An Interdisciplinary and Campus-wide Collaboration*.

Our team, helmed by Dr. Karl Brown (UW-W, Department of History), features colleagues from across the campus. This project has drawn together instructors from each of our UW-W general education (GENED) courses to create teaching modules for each GENED course, as well as a series of interrelated and interdisciplinary lectures, panels, and other events, in conjunction with the UW-W Theatre/Dance Department's production of Shimon Wincelburg's *Resort 76*.

The Programs Team, consists of:

- Dr. Karl Brown (History)
- Prof. Bruce Cohen (Theatre/Dance)
- Ms. Audra Lange (UW-W Director of Marketing & Events)
- Dr. Deborah Wilk (Art/Design)
- Dr. Margo Kleinfeld (Geography/Geology/Environmental Science)
- Dr. Naomi Aguiar (Psychology)
- Dr. Michael Gueno (Philosophy/Religion)

The stated purpose of this project springs from our awareness that many Americans are ignorant about the Holocaust. A third of Americans believe fewer than 2 million Jews were murdered in the Holocaust; four in ten do not know what Auschwitz was.[1] This production of Shimon Wincelburg's *Resort 76* by the UW-W Theatre/Dance Department provides the UW-W community an unique opportunity to teach the Holocaust in an interdisciplinary and collaborative manner. By assembling a team of instructors drawn from each of the general education courses we intend to provoke our students to reach a deeper understanding of both the Holocaust itself and contemporaneous relevant issues of internment and incarceration, and to do so in a broadly interdisciplinary framework with a focus on inclusivity and equity.

[1] Maggie Astor, "Holocaust is fading from memory, survey finds," *New York Times*, 12 April 2018
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