The Making of

WOMEN, THEATER, AND THE HOLOCAUST

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The handbook can be accessed by visiting www.rememberwomen.org and clicking "Publications."

Accessibility
Recollecting our past to shape future generations.

For 25 years, Remember the Women Institute has been dedicated to telling women's stories from women's point of view. As we celebrate our 25th anniversary, we recall our meaningful events and projects and look forward to continuing to give women their place in history.

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Ambitions

How is the fifth edition different?

New Essays
This edition features three new essays authored by distinguished scholars of theater.

Updated List of Plays
Four years' worth of information about plays has been categorized for easy searching and accessibility.

Interactivity
Essays are now supported by images with relevant captions and links to videos.

Further Knowledge
QR codes are provided, where necessary, for readers to gain access to additional information.
Professor Gene A. Plunka, from the University of Memphis, found my manuscript at the United States Holocaust Museum, when he was doing research for his book, *Staging Holocaust Resistance* (Palgrave Macmillan, 2012). He dedicated a chapter to *Courage Untold*, stating: "The tale of the women of Auschwitz who managed to revolt in the most horrible conditions imaginable where humans were reduced to skeletons barely able to function is perhaps the most amazing event of the Holocaust."

Excerpt from *Bringing Courage Untold to the Stage* by Susan B. Katz, p. 169

The original was gone, but Šedová, herself probably the only survivor of the original Cyclist cast, had found a way, seventeen years later, to recreate what she could remember of the extraordinary, daring original, staging it for a Czech audience in Prague in 1961. To do so, she radically changed the ending to glorify (and conform to) communist ideology of that year – the 40th anniversary of the Czech communist party present. Despite its simplicity, the production was amazingly moving. It led me to look for the original only to discover that Švenk’s play, banned after its dress rehearsal because the elders of the camp feared it was too provocative, was lost forever with his death in 1945, a victim of the Nazis.

Excerpt from *The Last Cyclist: Recovered, Reconstructed and Reimagined* by Naomi Patz, p. 171
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