

# Remembering Germany's darkest hour

Shoshana M. Ra'anon reports from Bonn on events that are marking the 50th anniversary of Hitler's rise to power.

SINCE THE beginning of January, headlines such as "The country delivered to a demagogue"; "Could Hitler have been prevented?"; "What happened between 1933-45?"; and "Pictures of Germany's dark past" have been flooding the pages of German newspapers.

The reminiscences of men and women who witnessed Hitler's rise to power, and various views of the Nazi Reich offered by women, historians, jurists, politicians and journalists have been appearing in print, while similar lectures are being delivered at schools and universities, at union meetings and in other forums.

Hundreds of exhibits, lectures, round-table discussions, radio and television programmes are reminding Germans of January 30, 1933 — the day, 50 years ago, when Adolf Hitler became Germany's dictator, the near-annihilator of Western civilization and murderer of most of Europe's Jews.

The nationwide commemorations are meant to shake up the consciences of two main groups: the young generation who have an I-had-nothing-to-do-with-it mentality, and the older generation, which, especially since the showing of *Holocaust*, cry "I knew nothing about it."

WITH characteristic German thoroughness, the media blitz began three months before the actual date and will continue for three months after it.

In mid-January at the Reichstag in Berlin, a three-day international seminar attended by high-powered historians, politicians and journalists discussed "Germany's road to dictatorship." In his opening speech, Richard Stuecklen, president of the Bundestag (parliament), called the downfall of the Weimar Republic "a reminder and a warning."

Three exhibitions are now taking place in Berlin: "Prescribed Architecture," "Women Under Fascism" and "1933 — Ways to a Dictatorship." A Berlin movie house is showing a retrospective of films about the Third Reich, including documentaries, Movietone news, propaganda, and interpretations of the Nazi era in non-German films. Another theatre is offering a

series of Yiddish movie films from the '30s.

"Resistance at the right time" is the theme adopted by the 51 German chapters of the Christian Jewish Society. Under that theme, seminars such as "poets in exile" and "churches and national socialism" will be presented.

"The Protestant Church between cross and swastika" is the title of an exhibit in Bonn consisting of 300 letters, posters, pictures, newspapers, laws and writings, and sponsored by the adult-education department of the church.

The Centre for Political Formation has put out numerous publications, among them a booklet for schools on "Youth in the Third Reich."

In the town of Duisburg, exhibits, performances and films will be held on the subject "The 1933-83 heritage — 50 years later."

In the cities of Wuppertal, Cologne and Dortmund, an exhibit

will illustrate the persecution of authors and the burning of books.

In the old synagogue in the industrial town of Essen, a meeting will take place between students who participated in a North-Rhineland-Westphalia-wide composition contest on "Life under the Nazis," and men and women who actually lived through the Holocaust. The meeting is being held under the auspices of the state's cultural minister.

A memorial hour is planned in the old University of Marburg, with music by Bach and Mendelssohn and a talk on "resistance at the right time." A commemorative plaque will be unveiled. The Protestant Academy in Muelheim on the Ruhr sponsored a four-day seminar with films and exhibits entitled "The 1,000-year empire — 50 years later" and "Have we learned from history?"

WHAT HAPPENED to individual towns in Germany under Hitler will

be demonstrated through pictures in Bielefeld, Bochum, Essen, Dortmund and Duisburg. There will also be films about local resistance movements.

In the town hall of Mainz, a four-week lecture series will focus on "National Socialism in our city." The Monday Club in Bonn will hear biographical accounts told by contemporaries.

One of the most interesting exhibits is being held in the Children's Museum in Karlsruhe. It includes a reconstructed school room from the Nazi period, complete with writings on the blackboard. A third-grade arithmetic exercise asks the pupils "How many more flights against the enemy are needed to make 100 if the fighter planes have already flown 91 sorties against the enemy?" The exhibition also includes the diary of a local Jewess, which tells of repression, threats and, finally, deportation. A special

catalogue for children has been prepared.

Two exhibits relating to Jews will open on January 30 in the Paulskirche in Frankfurt; The dramatic "Jews in Prussia," a pictorial history of Jewish settlement and suffering in Germany put together by Dr. Rolf Klemig, and "ceremonial objects from Danzig," a collection of remarkable synagogue items from Danzig's Jewish community.

When, in December 1938, the Jewish community of Danzig saw what their fate would be under the Nazis, it decided to dissolve itself and to sell its synagogue's treasures to the Jewish Theological Seminary. The money was used to send Danzig's Jews to safety. Today the collection belongs to the Jewish Museum in New York.

The play *Brother Eichmann* had its premiere in Munich in late January. The plot is based on the pre-trial interrogation of Adolf Eichmann by

the Israeli Police. Between October 1982 and March 1983, some 70 programmes relating to the Nazi period are being broadcast on radio and television. A 13-part series called *Europe Under the Swastika* began in October. It focuses on the fates of different cities under the Nazis, including Stalingrad and Auschwitz. The last programme in the series, about Berlin, will be broadcast on January 30.

The American docu-drama *Holocaust* was shown in Germany for the second time last November.

The television film based on Lion Feuchtwanger's novel *Die Geschwister Oppenheim — The Oppenmans* in its English version — about a Jewish family in the 1930s, will be screened in West Germany, Israel, Austria, Switzerland, Britain, Sweden, Australia and New Zealand. Simon Wiesenthal discussed his experience in concentration camps in *Witnesses of this Century: The Dead and the Doers*, a documentary by Lea Rosh, concerns the failure of post-war Germany to prosecute Nazi war criminals. Other German television programmes about the Nazi period include *Why Didn't You prevent it?*, *Women Between 1933 and 1945* and *Economics in the Third Reich*.

GOOD GARDENERS are all dreamers. They can look at a bare garden spot and see it covered with roses or buy a pergola on the strength of how effective it would look thickly covered with grape vines.

Their visions actually have a practical value. Long before the season of blooming and full plant growth, one must take action to see wishes materialize in healthy sturdy plants.

February, for example, is the time to ready seed boxes and cold frames. Why take the trouble? Because the rewards are so great. Tomatoes, peppers and eggplants sown under glass or plastic can bring you an early crop of vitamins and minerals far tastier than what you can buy in the supermarket or the shuk.

Some of the most beautiful and colourful of flowers are annuals that do well when sown in seed boxes the second half of February and then transplanted (late March or early April). These include: pot-marigold, pansy, stocks, verbena, African daisy, lobelia, snapdragon, godetia, clarkia, larkspur, sweet alyssum and the English daisy.

FLORISTS and nursery shops are already stocked with neatly packed dahlia tubers bearing brightly coloured pictures of dahlia blooms. Don't be fooled by the picture! The tubers inside are mostly inferior, second or third quality. Choose only the largest and most promising ones.

Dahlias must not be set out in February; wait until March or even April. Tubers bought now should be stored until you are ready to plant them in a box filled with damp sand or vermiculite. Keep them in partial shade and protected from rain.

When they start to sprout, plant them.

Dahlias need a well-prepared rich soil (plenty of dry cow manure or well-rotted compost), with some peat and sand additions. Place a stick in the planting hole, together with each tuber, for staking the hollow, easily breakable dahlia stems. The sticks should be long enough to match the growth of the dahlia plants.

FEBRUARY is also the ideal time to plant grapes in this country. There are plenty of places where they might go, along a garden fence, on a pergola, climbing arches, shading an entrance way or even in large drums on a sunny roof.

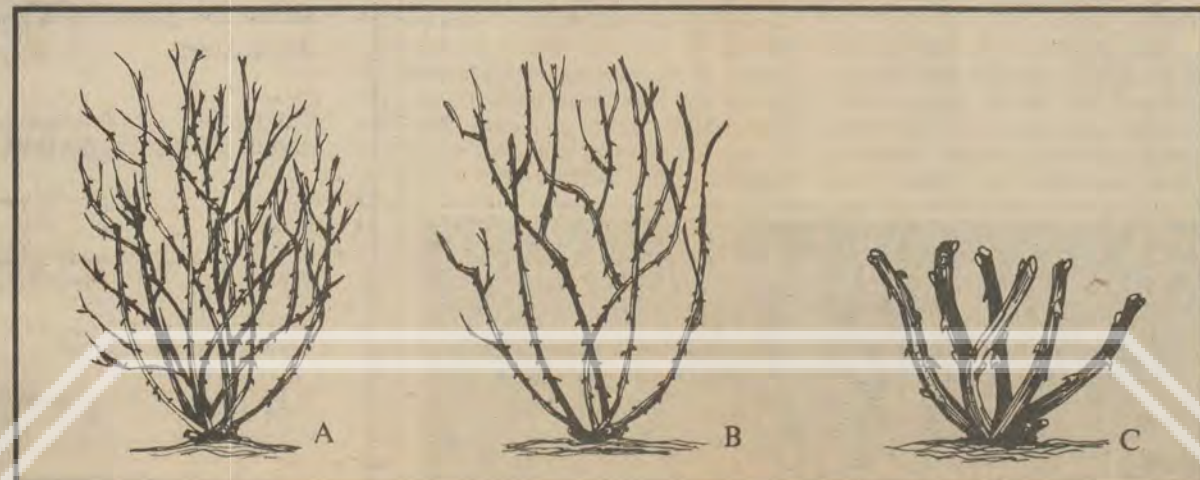
A rich supply of organic plant food (either poultry or cow manure, bone-meal or guano) and a light loamy soil are needed to please this plant, one of the oldest ones cultivated by mankind. There are many kinds of grafted, bare-rooted, dormant grapes available now for approximately IS70-80 per piece. Let your nurseryman guide you in choosing the right one for you.

POTATOES may be set out in the cooler, hilly regions, even by those who have no real garden. Use large plastic bags (compost sacks) or buckets and select potatoes that show signs of sprouting. Put your sacks or buckets on a sunny balcony, rooftop or on the patio. A minimum of 4 hours sunshine is a prerequisite for successful potato growing.

In the coastal plain and all areas with light sandy soil, potatoes can

# DREAMS OF THE SEASON

GARDENER'S CORNER / Walter Frankl



Rose pruning...from left: Unpruned (A); first cut (B); final cut (C).

be set out in February in the garden, together with the following vegetables and kitchen herbs: cucumbers, marrows, kolrabi, carrots, beetroot, broad beans, radishes, onion bulbets for green and white onions, leeks, parsley, dill, chives, garden cress and thyme. In the hills, better wait with open sowings and plantings until the end of February or the beginning of March.

PLANNING your 1983 garden, you should allow space for edible plants. Without doubt, food prices will rise until summer, and you'll gain by a well-planned garden.

Most vegetables and herbs may also be grown in containers. Grow

cabbages, tomatoes, eggplants, peppers, lettuce, onions, peas, etc. in big pickle tins. I paint them green and use them as additional decorations between my flower beds. This way of mixing flowers and vegetables I learned at the famous Kew Garden in London. You know, of course, that tomatoes, less than 100 years ago, were only decorative plants, popularly called love-apples. Why shouldn't we value them for beauty, too?

This mingling system saves hours formerly spent on weeding and hoeing vegetable beds. All the vegetables mentioned grow better and quicker in a sunny location, but though they will ripen a little later, they will also do quite well in partial

shade.

Prepare the ground in your garden as the soil becomes workable, probably after a few rainless days. Spread manure or compost over the surface and turn the soil with a garden fork or spade, digging in all the weeds for green manure. Keep the beds evenly raked.

Kitchen herbs may be planted (sown) in small pressed foam (caicax) boxes, those that mushrooms and strawberries are packed in. These small containers, when placed on a sunny windowsill or on a balcony, can be easily brought into the kitchen when needed.

Try to get as many of these containers as possible and sow at inter-

vals of 2-3 weeks for a steady supply of fresh parsley, chives, dill, etc.

NASTURTIUM (*kova hanaseer* in Hebrew) is both a kitchen herb and a decorative flower and something more — a natural deterrent against aphids and other garden pests.

There are two main seasons for sowing nasturtium seeds in our country: February and September. Take advantage of the opportunity, and sow this cheap, long-lasting garden decorator now and everywhere, in flower beds, balcony boxes (between geraniums and cacti), around roses (against aphids!) or fruit trees, in hanging baskets or anywhere the sprouting, long, flower-bearing stems will get a hold.

There are so many kinds of nasturtiums to enjoy, mixed colours, long or short-stemmed, with single or double (filled) flowers. They will provide you with a variety of shapes in orange, pink or red, and there will be an abundance of seeds at the end of the season for the following year, for you, your friends and neighbours.

There is one disadvantage in nasturtium growing. This plant repels aphids and spiders and often becomes a victim of the white cabbage butterfly, which likes to glue its small yellow eggs on the underside of a broad nasturtium leaf. One female butterfly may produce 200 eggs.

When you spot the lovely white butterflies over your nasturtium on a warm, sunny morning, turn the leaves where the butterfly "took a

rest" and smash the eggs with the pressure of your thumb. Don't use a poison spray.

If you miss the opportunity and some hungry grey caterpillars start breakfasting on your nasturtiums, try to get rid of the pest mechanically. Somebody, knowing this plant as an edible herb, might pluck some of its leaves for a raw salad. Beware of poison.

OWNERS of roses in the plains and other warmer regions may finish pruning their bushes at the end of January, but rose-lovers in the hills (Jerusalem, Safad, etc.) will do better to wait with pruning until the second week of February, when the danger of night frost will more or less have disappeared.

In general, the purpose of pruning is to encourage better cropping and to get healthy and stronger plants. Pruning is an aid to better gardening. It ensures more even distribution of sap and nutrients to all parts of the plant.

With most plants, sap flows first and more freely to the uppermost growth. Unpruned plants tend to become top heavy, with lower branches weakening, and sometimes dying. The more even distribution of sap that results from a good pruning will mean a greater production of blooms. It is only by getting "the feel" of pruning and by becoming proficient in practice, do you learn to know your plants and get more pleasure from them.

Readers are invited to get a lesson, close-up, on pruning at the Maurice Wohl Rosarium near the Knesset. The first public lesson in rose pruning will be given by the best experts on February 7, 10 a.m. to noon and from 3 to 5 p.m. Bring a pair of secateurs (*masmera*) and protecting gloves with you.

TESTIMONIUM VI (1983). "From the Revealed and the Hidden," produced and directed by Recha Freier; Jerusalem Symphony Orchestra, Juan Pablo Izquierdo conducting with Boris Carmeli, bass (Museum, Tel Aviv, January 24) All-Kagel programme.

MAURICIO KAGEL'S works have a highly disturbing quality but they are compelling and fascinating. *Scenario* for string orchestra and tape combines orchestral music with the taped sounds of a whining, yelping and barking dog. The orchestral score incorporates traditional elements and extremely



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# Captivating originality

MUSIC / Benjamin Bar-Am

modernistic effects, thus combining the past and the almost futuristic presence.

The dog-sounds transfer us into a completely different world, detached and totally separated from the "real" music. Towards the end of the piece, however, the low-registered barking merges with the orchestra into harmony-producing sound. One adjusts to this only with difficulty, but one also listens with awe. In retrospect, the effect seems captivating.

Approximately the same happens in "Prince Igor Stravinsky," specially composed for the first anniversary

of Stravinsky's death and perging at his grave in Venice. The work is scored for bass solo (the solo part is based on an aria from Borodin's unfinished opera *Prince Igor* and an ensemble of tuba, cor anglais, horn, viola and percussion).

While the solo sounds like a modernized version of Borodin-Mussorgsky-Stravinsky, the instrumental texture is unmistakably abstract and contemporary. Thus again, tradition is combined with the present or even the future. But it is also again the surrealistic setting that inspires Kagel: Stravinsky the Russian is laid to rest among the Gothic, Renaissance and Baroque palaces, arches and canals of Venice.

This strange piece creates an uncanny feeling of timelessness.

The crowning event of the evening was Kagel's third work — *Variations without fuga for big orchestra upon variations with fuga upon a theme of Handel for piano by Johannes Brahms*.

Again, three realities, ages and styles meet and coexist: Handel's majestic Baroque theme; Brahms's romantic piano variations on Handel's theme; and Kagel's contemporary version based on the music of Brahms. Imagination and invention give the music long known to us new meaning, as Kagel creates new dimensions of sound and texture, and yet there is a strange historical continuity. Kagel, so to speak, adds a new layer but also has his roots deep in tradition.

As in all his other pieces, he needs staginess. Thus towards the

end of the composition, the music stops and a most sympathetic Brahms (in the person of the German actor Walter Tscernish, whose likeness to the composer is incredible, descends from heaven and occupies us for a while with a most congenial chat in homely German. The text by Kagel, presented in a most melodious fashion is taken from an imaginary exchange of letters between himself and Brahms. Then Brahms is joined by a silent Handel until the two make their exit, and the music begins again. With it, we seem to return to the reality of 1983.

Kagel has undoubtedly done it again, and with all possible reservations and objections, one cannot but succumb to his fascinating originality, flight of fancy and daring extravaganzas.

Boris Carmeli gave us a magnificent performance of the aria. His Russian diction was sheer delight, and his emotional involvement captivating. About the never tiring Izquierdo, one can only say: the right man in the right place.

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Speakers:  
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Prof. Yaakov Roi: Changes in USSR Attitudes toward Soviet Jewry and toward Israel  
Prof. Benjamin Akzin: Soviet-Israel Relations Today — Possibilities and Obstacles  
Chairman:  
Maj.-Gen (Res.) Dr. Yosef Avidar

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