



**Teesri Duniya**  
**T H E A T R E**

September 2014

Dear Professors,

**Teesri Duniya Theatre** invites you to bring your students to our first production in the **2014-2015 Season, *Corpus*** by Darrah Teitel directed by Liz Valdez which runs from November 13-20, 2014. Winner of the Calgary Peace Prize (2007), In The Beginning Jewish Playwrights contest (2009) and the Canadian Jewish Playwrights Competition (2010), this is the premiere production in Quebec.



We offer a *special rate* of  
**\$15.00 per ticket/per show**  
to all CEGEP and university classes with 10 or more tickets booked.

The regular student rate is \$20.00 per person per show. You may choose from anyone of the performance days:

**Wednesday – Saturday all shows are 8 pm**  
**Sunday matinees are 3 pm**

**TO RESERVE A CLASS**, please email our office at [info@teesriduniya.com](mailto:info@teesriduniya.com)  
or call Linda at 514-848-0238.

Presented by the MAI (**Montreal arts interculturels**), 3680 Jeanne-Mance, Montreal

#### **Synopsis:**

Megan, a Canadian genocide scholar stumbles across the mysterious relationship between a Jewish prisoner in Auschwitz and the wife of a Nazi officer. While investigating the dark and seductive history, Megan is spurred on her quest for academic fame by the unexpected charms of her online lover. *Corpus* is a Holocaust story with a new twist, one in which the third generation must confront the legacy of re-telling the personal stories of survivors.

**Q&A follow each Friday night performance. Panel Discussions will take place post-performance each Sunday matinee. In-class activities with artists from the production and Teesri Duniya Theatre can be arranged before or after the show. Please contact us directly if that is of interest.**

## Significance and discussion topics

*Corpus*, as a revisiting of painful history from a modern perspective, offers rich ground to open discussions and questions of how young people today carry the past.

- As the 3<sup>rd</sup> generation since the event, how do we relate to the weighted legacy of the Holocaust? How is it discussed in schools and addressed in current curriculum?
- How does a new generation deal with and relate to past atrocities committed in our society? This question can be applied to other events besides the Holocaust- how do we move forwards without denying the influence of these events? How are we accountable to this history? Where does all this pain go?
- How do we portray conflict on the stage? How do we portray the past history on stage in a relevant and contemporary manner?

## Introduction to the Play:

Set in contemporary Montreal and Berlin, and Auschwitz during World War II, *Corpus* takes as its starting point the personal and academic struggles of Megan White, a grad student whose dissertation focuses on explaining the “formative conditions” that shaped the attitudes and behaviours of Nazi perpetrators and supporters. Using the internet to track down aging unrepentant Nazis who feel compelled to talk to someone about their past, Megan penetrates private chat rooms and gains their confidence as research subjects. She wishes to understand the nature of racism not simply intellectually and emotionally, but physically – to feel the totality of racism and the entire being of the racist. She wants to launch her career and become an academic star. She desires love.

Intersecting with the narrative arc that follows Megan in her research is the story she uncovers of Eva Woolfe, an aging Berlin woman with an untold past. Eva wishes to entrust her wartime story to someone who will value it. Smitten with a member of the Sonderkommando – Jewish prisoners forced to aid in the killing process and disposal of corpses – she schemes to rescue him and flee together close to the war’s end. Eva’s memory – of unlikely romance across racial barriers – captivates Megan, not only for its affirmation of the power of love amidst evil, but for its promise of celebrity for the researcher who publicizes it.

The present world of the play is one marked by technological advances. Indeed, Megan’s research would be impossible without the benefits of the Internet and digitization. Her multifold digitized identities coalesce when she encounters a self-proclaimed squeegee kid from Berlin who turns out to be Eva’s grandson. Yet, as *Corpus* demonstrates, the technologies that seemingly knit us closer can also reinforce distances. These distances remind us of the vast chasm that separates us from the past: that as much as we attempt to do so, we cannot enter into the past or view it through a transparent window. Interestingly, the one narrative offered by a victim of the Nazi genocide comes to Megan not in cyberspace, but through a most ‘old-school’ medium: a hand-written, posted letter. With no motive other than to correct erroneous reports, the survivor will only be interviewed in person, without the intervention of technologies.

The play asks difficult questions about the proliferation of academic work on the Holocaust and the public fascination with it, as well as the varied motivations of belated witnesses and those who witness for them.

**The Playwright:** Darrah Teilel is a graduate of the University of Toronto and The National Theatre School of Canada’s playwriting program. Her plays have been produced in Toronto, Montreal, Vancouver, Ottawa and San Francisco. Darrah currently lives in Ottawa where she is Playwright-in-Residence at the Great Canadian Theatre Company.

## ABOUT TEESRI DUNIYA THEATRE

Teesri Duniya Theatre is dedicated to producing, developing and presenting socially and politically relevant and modern plays based on the cultural experiences of diverse communities. Inter and multicultural aesthetic, plurality, cultural relations, relevance and compelling stories are defining features of our work. We are committed to multiethnic (as opposed to color blind) casting.

TO BOOK YOUR CLASS, contact Linda Levesque: [info@teesriduniya.com](mailto:info@teesriduniya.com) or call 514-848-0238  
[www.teesriduniya.com](http://www.teesriduniya.com)