

Dramatischer Verein
Kriegsgefangenen-Lager Stobs in Schottland

JANUAR 1917

≡ Lustspielabend ≡

Ouverture "Orpheus in der Unterwelt" . . . Offenbach

UNTER VIER AUGEN

Lustspiel in einem Aufzug von LUDWIG FULDA

Spielleitung: A. Töpler

PERSONEN :

Dr. Felix Volkart, Arzt Willmer
Hermine, seine Gattin Krause
Baron Hubert v. Berkow Heine
Baumann, Diener Stöcker
Lotte, Kammermädchen Pietsch

Ort : Speisezimmer bei Dr. Volkart - Zeit : Gegenwart

Mein Lebenslauf ist Lieb' und Lust, Walzer . . . Strauss

Fackeltanz Meyerbeer

DER ZERBROCHENE KRUG

Lustspiel in einem Aufzug von HEINRICH V. KLEIST

Spielleitung : H. Wallerang

PERSONEN :

Walter, Gerichtsrat Fassungge Ruprecht, sein Sohn . . Engel
Adam, Dorfrichter Gaertnier Frau Brigitte Krause
Licht, Schreiber Moll Ein Bedienter Uhlenhop
Fr. Marthe Rull Rabenschlag Ein Büttel Klaue
Eye, ihre Tochter . . . Schulle Liese, Mägde Längle
Veit Tümpel, ein Bauer Stoll Margarete Herrmann

Ort : Gerichtsstube in einem niederländischen Dorfe bei Utrecht

Zeit : Wende des 18. Jahrhunderts

Drama Club
Stobs Prisoner of War Camp, Scotland

JANUARY 1917

≡ Comedy Evening ≡

Ouverture "Orpheus in the Underworld" . . . Offenbach

BY OURSELVES

A comedy in one act by LUDWIG FULDA

Directed by : A. Töpler

CAST :

Dr. Felix Volkart, a doctor . . . Willmer
Hermine, his wife Krause
Baron Hubert v. Berkow . . . Heine
Baumann, a servant Stöcker
Lotte, a chambermaid Pietsch

Scene : Dr. Volkart dining room - Time : the present

"My life is love and joy", waltz by Strauss

Torchlight March by Meyerbeer

THE BROKEN JUG

A comedy in one act by HEINRICH V. KLEIST

Directed by : H. Wallerang

CAST :

Walter, Senior Judge Fassunge	Ruprecht, his son . . Engel
Adam, Village Judge Gaertnier	Mrs. Brigitte Krause
Licht, Clerk Moll	A servant Uhlenhop
Mrs. Marthe Rull Rabenschlag	A bailiff Klaue
Eve, her daughter . . Schulle	Liese, a maid Längle
Veit Tümpel, a farmer . . Stoll	Margarete Herrmann

Scene : Courtroom in a Dutch village near Utrecht

Time : Beginning of the 18th century

A Night at Stobs: Background

Our core objective behind *A Night at Stobs* was to bring the history of First World War internment to life in accessible yet thought-provoking ways. We found the programme for a *Lustspielabend* or comedy evening at Hawick Museum, which has allowed us to illustrate how internees at Stobs, like in many other camps around the world, tried to make the most of their time by setting up a school, playing music, putting on arts and crafts exhibitions and staging shows. Director Iain Davie was keen to convey what life was like as an internee by creating an entertaining framework rather than giving a lecture about Stobs Camp. Writer Charity Trimm therefore developed a “backstage play” featuring six characters who discuss information we had found in letters and other historical sources. The dramatic dialogue in the frame narrative ties the two plays and music together and demonstrates how important evenings of entertainment were to the internees. Such shows helped them keep busy, both physically and mentally. The *Lustspielabend* enabled us to highlight the role of humour and escapism as coping mechanisms in internment camps.



Review of the *Lustspielabend* by Heinrich Wallerang,
in the camp newspaper *Stobsiade*
(Feb. 1917; translation)

On our stage Heinrich von Kleist’s classic comedy *The Broken Jug* also met with great success, which it never fails to do. The delightful, coarse humour that runs through the entire play did not evoke peals of laughter but the kind of consistent, inner merriment that only a masterpiece can provoke [...].

While *The Broken Jug* only has to be considered for its own sake, certain topics of the day had a part to play in the introductory comedy *By Ourselves* by Ludwig Fulda. The concept: quiet domestic happiness is more satisfying than noisy interaction with the so-called ‘big world’. This idea is successfully conveyed within a narrow framework. So this short piece was very suitable for us, within the confines of barbed wire, to imagine the kind of happiness for which we all heartily yearn.

During the Great War Britain and its colonies interned 50,000 civilians and 90,000 military PoWs from Germany, Austria-Hungary and Turkey.

Stobs Camp and First World War Internment

The First World War was a truly global conflict at the end of the age of Empire. Economic and colonial competition between Britain and Germany increased in the years up to 1914, and popular invasion novels stoked fears of a German attack. Unsurprisingly, then, when war on Germany was declared on 4 August 1914 the government acted quickly: the Aliens Restriction Act was passed the next day. It allowed the government to control “enemy aliens” by means of registration, deportation, and internment. Around 30,000 immigrants were interned in Britain during the war, and a further 20,000 in the Empire.



Initial arrangements were impromptu, but larger camps were quickly arranged, both in Britain and throughout the Empire. Stobs Camp, near Hawick, held up to 2,269 civilian “enemy aliens” and 2,323 military Prisoners of War between November 1914 and April 1916. Civilians were later moved to the Knockaloe Camp on the Isle of Man, which held 22,000. Our play was performed during the second phase when Stobs only held captured PoWs – although even many of these were not professional soldiers but reservists who had been called up for the war. Many internees suffered from a depressive mixture of boredom and isolation called “barbed wire disease”. Overall, however, Britain treated its captives in a humane way.

The Lustspielabend Plays

(Spoilers have been avoided...)

These plays look rather different to audiences today than during the First World War. Ludwig Fulda's *Unter Vier Augen* (*By Ourselves*, 1890) was then a recent play. A drawing-room comedy, praised by a reviewer in *Stobsiade*, the camp's newspaper, for being "modern", its world now seems familiar only from the ubiquitous period dramas on television. But, like Heinrich von Kleist's *Der zerbrochne Krug* (*The Broken Jug*, 1808), the underlying themes it addresses are enduring. Dramatic performances would be dictated in part by the practicalities of what was available to perform, but these two plays address issues that would be familiar to the camp's internees.

The high society world and "quiet domestic happiness" of *By Ourselves* was particularly appealing viewed from wooden huts in the wild countryside outside Hawick, as the review (see p. 3) makes clear. The social whirl created by Hermine, the female protagonist, is filled with high living and rich food, and it leads her husband Felix to plead for them to spend more time by themselves. The security of the home would be longed for by the internees, along with privacy and intimacy.



Justice is the central theme addressed by *The Broken Jug*. The closeness of rural life, sometimes punctuated by visitors from the wider world, would have been immediately recognisable to the *Lustspielabend* audience. Only the

pointedly-named Adam and Eve know the truth of the incident in the title, which is slowly revealed by a series of increasingly farcical events.



Both plays implicitly address sexuality. At Stobs the distance from such relationships would keep them in mind. *By Ourselves* is about the need for connection beyond the superficial politenesses of society, but we might ask why else Felix wants to be alone with Hermine. Similarly, *The Broken Jug* also symbolises Eve's loss of virginity. In the all-male camp environment women's parts would necessarily have been performed by men cross-dressing, and we have reproduced that here. This sometimes caused unwanted laughter but, writing in 1930, the sexologist Magnus Hirschfeld saw such wartime acts as contributing towards normalising same-sex relationships.

The shift in reputation of both authors following the First World War offers an interesting footnote. Heinrich von Kleist (1777-1811) was buried in an unmarked grave following his suicide pact with his lover Henriette Vogel; the Nazis erected a headstone in 1936. This has subsequently been updated by turning the stone around and reinscribing it. Ludwig Fulda met the opposite fate. He was the first German president of International PEN, a writers' association founded in 1921 to promote writerly connections and freedom of speech. As a Jew, he was persecuted in the nineteen thirties and committed suicide after being denied entry to the United States.

Andrew Frayn

“I would sweep these alien enemies out of our country root and branch. As a British ratepayer I maintain that we have fed the lazy Germans long enough. (Cheers)”
From public speech at St. Andrew's Hall in Glasgow, 13 June 1916

≡ Music in Stobs ≡

Music played a key role in the community of Stobs camp. Like many prisoner of war camps, the internees of Stobs took the performance of music seriously, engaging the skills of the musicians and musical instruments available. Despite working with limited resources, the internees tackled grand pieces of well-known orchestral music to provide entertainment for the camp; Herr M. Wendt lamented in 1917 that they were unable to replicate the richness of Wagner's harmonies with their 13-piece string orchestra that lacked a double bass, even with the addition of a piano to the ensemble.

The music performed tonight is typical of the repertoire played at the camp: grandiose music hall works that would have been known by the internees due to their popularity in Germany. Our ensemble of violin, cello, flute, clarinet, trumpet and trombone is atypical of classical music, but is indicative of the challenges faced by the camp, utilizing the instruments and players available to them. The music has been orchestrated for this ensemble from piano reductions of orchestral works. Piano reductions were exceptionally popular in the early twentieth century for use in the home, and it is likely that the musicians in the camps had access to these rather than full orchestral scores. The parts are therefore full of compromises to balance the melodies and harmonies, a reminder of the difficulties of circumstance faced by the musicians interned at Stobs.

Rachael Durkin



Actors



Daniel Campbell

(Rolf / Dr Felix Volkart / Licht)

Daniel is delighted to be working with New Celts Productions again!

Theatre: *Capital Converse* (Trig Point Theatre), *Three Sisters* (Cumbernauld Theatre), *Robin Hood* (Visible Fictions), *Dunsinane* (NTS/RSC), *Henry V*, *Romeo and Juliet* (Bard in the Botanic), *The Day the Pope Emptied Croy*, *Scribble*, *Class Act* (Traverse Theatre), *Lace Up* (Trig Point Theatre), *Samson* (Village Pub Theatre), *Loveplay* (New Celts Productions), *My Child* (Rekindle Theatre).

Film and TV: *Outlaw King* (Netflix/Sigma Films), *Only You* (Only You Productions Ltd.), *Tommy's Honour* (Gutta Percha Productions), *Hush* (Hush Productions Ltd.), *Armchair Detectives* (Tiger Aspect/BBCONE), *In Plain Sight* (ITV), *One of Us* (BBC ONE).

James Garwood

(Franz / Baumann / Adam)

James studied acting at Edinburgh Napier. He has been in several productions at the Edinburgh Fringe and twice performed as part of Traverse Hot House with his company Trig Point Theatre.

Theatre: *For the Love of Cousins* (Blazing Hyena), *Capital Converse*, *Lace Up* (Trig Point Theatre), *Gagarin Way*, *Fault Lines*, *Little Murders*, *Fear & Misery of the Third Reich* (New Celts Productions).

Film and TV: *The Dress*, *David's Day*, *Handbag*, *A Little Mystery*, *The Blackout*.



Scott Ringan

(Karl / Eve)



Scott has recently completed his degree in Acting and English at Edinburgh Napier University. His acting credits while training include: *A View from the Bridge* (New Celts Productions) and *The Monster in the Hall* (Capsize Collective). Scott is a founding member of Edinburgh based theatre company Capsize Collective.



Alan MacKenzie

(Willi / Walter)

Alan graduated from Edinburgh Napier in 2012.

Theatre: *Someone Who'll Watch Over Me* (New Celts Productions), *The Pitchfork Disney*, *When the Rain Stops Falling* (Tron Theatre), *Sea Wall* (Heroes Theatre), *Friends Electric* (Visible Fictions Tour), *Movie Time* (Comar/Mull Theatre), *Hamlet* (Bard in the Botanicals), *Cinderella*, *Aladdin* (Howden Park Theatre), *Scribble* (Edinburgh Fringe).

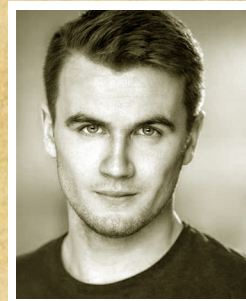
Patrick Wallace

(Erich / Hermine / Martha)

Patrick graduated from Edinburgh Napier in 2014.

Film and TV: *Outlander* (Starz), *Blackbird* (Deerstalker Films), *Armchair Detectives* (BBC), *The Romance Class* (BBC) and *Country Music* (Fable Pictures).

Theatre: *Up To Speed* (National Theatre of Scotland/ Catherine Wheels), *The Man Who Followed His Legs and Kept on Walking* (Wee Stories), *Dunsinane* (RSC/ NTS) and *Lace Up* (Trig Point Theatre).



Charlie West

(Hans / Ruprecht / Liese)

Charlie West is an Edinburgh-based actor, fiddle player, drummer and vocalist. He is currently studying BA (Hons) Acting and English at Edinburgh Napier. Charlie jointly composed the score for the world premiere of *War in America* by Jo Clifford.



Theatre: *The Threepenny Opera* (Attic Collective), *Jekyll and Hyde*, *Little Shop of Horrors* (BZ Productions) and a Scottish tour of *Jock's Jocks*.

Costume designers: Natasha Murray and Emma Wilson

Musicians

Flute Megan Porter
Clarinet Iain Brown
Trumpet David Cumming
Trombone Emily Greenwood
Violin Alexandra Prentice
Cello Joanna Stark

Conductor Kenneth Dempster



Stobs Camp held up to 4,500 civilians and PoWs. In 1916 civilians were moved to the Isle of Man and only PoWs remained.



Project Team

Iain Davie

Lecturer in Acting at Edinburgh Napier University.
He is an experienced actor, producer and director.

Kenneth Dempster

Lecturer in Music and Composer in Residence at Edinburgh Napier University. He is an experienced composer, arranger and conductor.

Rachael Durkin

Lecturer for Junior Napier Music School at Edinburgh Napier University.
Her expertise is in music history.

Andrew Frayn

Lecturer in English at Edinburgh Napier University.
His expertise is in First World War literature.

Stefan Manz

Reader in German at Aston University, Birmingham.
His expertise is in German history and First World War studies.

Susan Martin

Freelance production manager. She is also Lecturer in Stage Management at the Edinburgh Stage Management School, and an experienced dramaturg.

Anne Schwan

Associate Professor in English at Edinburgh Napier University.
Her expertise is in the history and literature of crime and imprisonment.

Charity Trimm

Freelance writer. She has written for stage and TV,
and is a co-winner of the BAFTA Rocliffe Comedy Writing Award.

≡ Acknowledgments ≡

Thanks to David Sutherland for the translations from historical sources.

The text of *The Broken Jug* is abridged from Roger Jones's translation (Manchester University Press, 1977). Thanks to Manchester University Press for granting performance rights.

Thanks to the Ian Lowes Collection, Hawick Museum, the Dubotzki Collection, and Stefan Manz for permission to reproduce the images in this brochure.

Brochure designed by Adele Juraza.



ARCHAEOLOGY
SCOTLAND



Arts & Humanities
Research Council



Aston University
Birmingham

LIVE
BORDERS
LIVE LEISURE LIVE CULTURE LIVE SPORT

Edinburgh Napier
UNIVERSITY

