



**NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES**

**Narrative and Treatment/Script**

**Sections of a Successful Application**

The attached document contains the grant narrative and other selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines (Notices of Funding Opportunities) and additional information on grant programs at <https://www.neh.gov/divisions/public>. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, such as the script or treatment, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Shanghailanders

Institution: WQED Multimedia

Project Director: Darryl Ford Williams

Grant Program: Media Projects Development

**WQED MULTIMEDIA  
MEDIA PROJECTS: DEVELOPMENT GRANT**

**The Shanghailanders (WORKING TITLE)**

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**WQED MULTIMEDIA  
MEDIA PROJECTS: DEVELOPMENT GRANT**

**The Shanghailanders (WORKING TITLE)**

**1. NARRATIVE**

**A. Nature Of The Request**

WQED is approaching NEH for a \$ 50,000 Development Grant to prepare for production of a 90-minute documentary (working title *The Shanghailanders*) about Shanghai, China and its centuries of complex association with Jewish immigrants, highlighting its welcoming of tens of thousands of Jews desperate to flee Nazi persecution during WWII when the rest of the world had turned its back on them.

Through this program, viewers will come to a new understanding of how such intricate cultural interactions both helped to create, and were impacted by, this singular global city. Those same interactions served in many ways to rescue and preserve Jewish tradition, bring unique art, music and film into the world — and continue to be debated as the Chinese use them to define themselves in the modern world.

The documentary will address multiple Humanities disciplines to tell this compelling story and deepen viewers' interest and comprehension. The scholarship on the topic will be drawn from diverse cultural perspectives and the stories will include intensely personal and engaging first- and second-hand accounts. It will be narrated and possibly hosted by a familiar figure (possibly a coupling of musicians such as Yo Yo Ma and Joshua Bell, due to the strong musical elements to the story). The program is planned for air nationally on PBS stations, with possible international release(s) in multi-lingual formats in the future. There is already avid interest in the program in writing from the Corporation for Public Broadcasting, which would guarantee national release and wider distribution of the program.

The NEH grant will help prepare the project for production by enabling the production team to expand its preliminary research and the scholarship already begun on the project, allowing the team to identify, collect and clear visual and archival materials; make contact with and secure participation by survivors and their families, as well as engage pivotal scholars and other experts; make site visits, and perform other essential pre-production work. Development monies will also result in a shooting script and production schedule for the documentary, along with reviewing and selecting the remainder of the production team.

This effort will come through WQED Multimedia in Pittsburgh, America's first community-oriented television station. Launched in 1954, WQED's production history has garnered 160 National and Mid-Atlantic Emmy® Awards, an Academy Award, and the prestige of having produced groundbreaking dramatic, educational and documentary programs, including the recent highly acclaimed American Experience program, August Wilson: The Ground On Which I Stand, nominated for an NAACP Image Award for Outstanding Documentary - Television. WQED is well positioned to carry out the proposed project and meet NEH objectives, which include: building on humanities scholarship, deepening public understanding of the topic, involving humanities scholars and media professionals in all phases of the project, and using appealing and accessible formats to engage the general public. The Shanghailanders documentary seeks to stimulate deeper thinking about cultural interactions in general, and particularly during the traumatic and trying

WWII era in human history. In addition, WQED has the collaborative partnerships, connections and resources to create engaging and effective ancillary materials to the documentary.

### Ancillary Materials and Programs

The broadcast program will be supplemented by educational and outreach projects that extend and expand understanding of the historical, cultural, religious and artistic aspects of Shanghai's long relationship with Jewish immigrants.

The impetus for the documentary came about from a 2014 exhibition about the Shanghai Jewish refugees which was sponsored by the Confucius Institute of UCLA and subsequently traveled, co-sponsored by some 25 CI's in the US and in Europe. The initial funding to explore the film's possibility (trip to China in October of 2017, meeting with scholars and curators in Shanghai, creating essential contacts with government officials who will help with filming permissions in China) was funded and sponsored by the University of Pittsburgh's Confucius Institute. Remaining funding for the film and subsequent intellectual content and input will be from outside sources, international scholars, and scholars and administrators both in and out of the Asian Studies Center at the University of Pittsburgh. Curriculum will be created for high schools, and additional distribution of the documentary upon completion will be generated jointly by the National Consortium for Teaching about Asia (of which Pitt is a national center of excellence) and the Pitt Confucius Institute as a joint endeavor.

Intellectual and narrative content of the film will remain with the producers of WQED and the University of Pittsburgh scholars and academic board, with no input or influence from the Chinese Ministry of Education. Intellectual content and pedagogy for curriculum about the film also will be overseen by University of Pittsburgh scholars. The role of the NCTA and the CI after production will be to help distribute the film through the network of K-12 schools and small colleges in all 50 states in the US

Ancillary programming could include a traveling Shanghailanders exhibit expanded from the original one to include more distant history as well as the newest findings from the documentary. There could also be an online site, linked with similar sites worldwide, devoted to locating and sharing other Shanghaileander stories and material.

Discussions are already underway to produce a concert by the Pittsburgh Symphony (made available to other symphony orchestras who likewise express interest), featuring the compositions of Shanghaileander Wolfgang Frankel, most likely his major finished work from the Shanghai period, the *Drei Orchesterlieder* (Three Orchestral Songs, Op. 113-15) after Chinese poems from the Tang and Song Dynasties, translated into German by Vinzenz Hundhausen.

In addition, the program hopes to create ties to a brand new musical, called *Shimmer*, scheduled for Broadway debut in 2019. Nederlander Worldwide Entertainment has signed a memorandum of understanding with Shanghai Heng Yuan Xiang Drama Development Company to bring the production to New York. Featuring a book by Rong Guangrun, music by Peter Pui-Tat Kam, lyrics by Liang Mang, and direction by Xu Jun, *Shimmer* will be performed in both English and Mandarin. The show's original score is inspired by music of the era, and incorporates traditional Jewish and Chinese music as well as klezmer and contemporary musical theatre. Bob Nederlander, Jr., President of Nederlander Worldwide Entertainment describes the musical thus: "While this is based on a true story that took place over 80 years ago, this forgotten piece of world history could not be more relevant today. Two very different sets of people come together in a time of extreme danger and

hardship. Together, these people grow stronger together, embracing one another's diversity and discovering the common challenges that make them so alike." (The documentary producers are working on including excerpts from this musical in the program, where appropriate.)

Using the considerable experience of the University of Pittsburgh's Asian Studies Center, K-12 curricula will be created and additional distribution of the completed documentary will be generated jointly by the National Consortium for Teaching about Asia (NCTA, of which Pitt is a national center of excellence) and The Pitt Confucius Institute, as a joint endeavor. The University of Pittsburgh's NCTA is a regional center, and trains some 300 teachers a year in 15 states. The Confucius Institute at Pitt has a consortium of 81 K-12 schools in Pennsylvania, Ohio and New York. Both of these platforms will be engaged to help instruct students and teachers on the significance of the Humanities themes within the documentary film and to spawn discussion and other projects that foster a deeper respect for cultural diversity and understanding of religious and national differences.

### **B. Program Synopsis**

This 90-minute documentary, *The Shanghailanders*, chronicles the story of this unique Chinese port city that took in nearly 20,000 Jewish refugees fleeing Nazi-occupied Europe during World War II, only to see virtually all of them disperse by the 1950s, and the Chinese not fully embrace that chapter in their history until very recently, and arguably, for political or economic reasons. The documentary explores the extraordinary relationship of these Jews and their adopted city of Shanghai, even through the bitter years of Japanese occupation 1937-1945 and the Chinese civil war that followed. It was a relationship that produced some exceptional artists, photographers and musicians, as well as 'ordinary' people who survived to carry on their Jewish religion and traditions that would have otherwise been consigned to oblivion.

China had previously seen waves of diverse Jewish inhabitants — from migration to Kaifeng during the Song dynasty (ca. 960-1200), to Sephardic, or Baghdadi, traders to Shanghai in the early 1800s, and Ashkenazi and some Polish Jews fleeing Russia during the Bolshevik Revolution of 1917 — with Shanghai becoming by the 1920s and early 30s a thriving, colorful destination for international immigrants, and eventually, the one place that would take in Jewish refugees under threat from Hitler's anti-Semitic policies in the late 1930s and 1940s. It remains today the world's largest city proper, global in reach and sensibility — arguably because of its long acquaintance with Jewish traditions, business and customs. A New Republic article in 2014 called it "one of the greatest Jewish cities ever constructed."

This documentary takes a captivating look at why Shanghai was uniquely positioned, through geopolitical, cultural and historical influences, to allow this remarkable influx to happen, due to those past relations with Jews predominantly from the Middle East, the Iberian Peninsula and Russia, and because of its centuries of control by and openness to foreigners as a vigorous center of trade and commerce.

Shanghai was a treaty port, an international concession forced open by foreign powers after the first Opium War in 1842. The International Settlement and French Concessions where the Jews lived were run not by Chinese, but by British, Americans, French, Russians and Japanese. Jews and other foreigners were concentrated in treaty ports like Shanghai and not in the rest of China (save the "Kaifeng Jews" from centuries prior). The Chinese tried to keep all foreigners out of the country, and the populace levied numerous physical and economic attacks against all foreigners well into the 20th century. Shanghai became an exception; many argue largely because of Jewish energies and influences.

During WWII, the largest influx of German and Austrian Jews into Shanghai was due largely to one man, Dr. HO Feng Shan, a Chinese diplomat living in Austria, who urged them to go, and who issued an extraordinary number of exit visas, against policy and to the detriment of his own career. Another wave of roughly 2,100 Polish and Lithuanian Jews came in 1940-41, adding to the existing community of about 4,000 established Russian Jews.

This story cannot be viewed in black and white, good vs. evil, suffering vs. thriving, wealthy vs. poor. The story, much like the city itself, is nuanced and complex, incorporating many kinds of foreigners, many classes of Chinese, many kinds of Jews, and many layers. Shanghai was not a place of tolerance and openness, so much as it was a place of fractionalized, disparate forces which were sometimes competitive and sometimes complimentary, but always existed within tenuous and often difficult transactional alliances. Even the people whose stories will be shared have very different tales of how they lived in Shanghai, what their families experienced, and how they were able to function on a day-to-day basis.

From a Humanities standpoint, this program looks at history as well as religion, art, music and film to tell its story: of how economics and opportunity drew early groups of Jews to this bustling city; and how politics threw people of many nations and cultures together in Shanghai during WWII — Austrians, Germans, Poles, Lithuanians, Russians, Japanese and Chinese — who then created and maintained their lives, relying on art, music, theater, religion and language, in times of severe hardship. It is a study of collaboration as well as conflict in coexistence; how these groups either despised, tolerated, or else worked with, and even celebrated, each other's differences. But mainly, it is the story of a city and its singular personality, external and internal influences and government, becoming through the centuries initially a lure and then a safe haven for a wide array of Jewish migrants. Today, Shanghai's story of the greatest migration of Jews is largely a memory, but a powerful narrative that the Chinese government advances as part of a dialog on how a nation reconsiders its own complicated history.

The collaboration theme is best illustrated during WWII via the 500 musicians and other artists who fled Vienna to Shanghai. The musicians, in need of work and most without musical instruments, partnered with local Chinese musicians in a wide variety of ways, including teaching them, recording with them, or performing classical, cabaret and theater productions, in jazz venues and other public concerts.

Scholars involved in this program will highlight the richness and diversity of life in Shanghai through the centuries and particularly during the World War II years, and how the intersection of lives, cultures, religion, language, artistic (and other) skills, gave birth to hybrid cultural phenomena such as Chinese/Jewish musical scores performed by joint Chinese/Jewish orchestras, and the art and films of more well-known Shanghailanders as Peter Max and Mike Medavoy.

Yet, this is also a tale of culture clashes; sometimes between Jews and their Chinese neighbors, but later, brutal conflicts with occupying Japanese. There were also differences between the diverse Jewish sects all living in the same 'ghetto,' and, finally, there were ominous frictions during the Chinese civil war at the end of WWII (too reminiscent of trends in pre-War Germany) that contributed to the Jewish population dispersing to other parts of the world in the 1950s. From the 1950s to the 1980s, the Shanghai ghetto could be described as a "ghost town," with virtually no trace remaining of the diverse, bustling, robust Jewish communities transplanted there

overnight during WWII. The 1990s saw the beginning of a new openness in China, and a renewed interest in its “Jewish history,” seeing this history as potentially politically and economically useful. This documentary will explore what have been the lasting outcomes of this extraordinary history to Shanghai itself - and the country of China, overall. It can be argued that modern Shanghai is an example of how China controls and co-opts the narrative of foreign influence to serve itself. While the Chinese government is newly embracing the concept of “tolerance” in their political and national dialog, they are more directly seeking to “own” the Shanghailanders and Jewish history and that of China’s rising success. Co-opting the narrative is the central way in which China maintains and advances their nationalist stance, and is a method to push the agenda that modern China is about “opening its doors to foreigners,” but clearly on their terms, under their rules, and for their own gain. Shanghai has become not just emblematic of China's economic and global success; it is a symbolic center of ascendancy over foreign influence so China can reaffirm to its own citizens and the world the notion of Chinese sovereignty. In this way, the role of the city of Shanghai is and has always been one of competing values and ambitions and remains one of the more complex and intricate stories of modern China.

Overall, *The Shanghailanders* is the story of how a city, through its history and culture, sheltered and arguably preserved many aspects of Jewish tradition and religion, and how it also inspired collaborative new music, film, and art for the whole world. But it also looks at how the city of Shanghai, emerging from this history with mega skyscrapers, a booming economy and global feel, has become a symbol of Chinese desire for economic dominance and overcoming the very foreign influences that made it.

### C. Humanities Content

This documentary will rely on several humanities themes to tell its story:

- The evolution of a global city, unique to China, through history and Jewish migration.
- Religion and religious life as both motivation and anchor for Jewish resilience and success in Shanghai.
- Music, art, film and photography as means of fostering understanding and collaboration between diverse cultures in this port city, particularly in the WWII years.

The documentary’s overarching theme is that conditions combined in Shanghai to create a unique environment where people of varied backgrounds were able to produce significant social and artistic collaborations, some of which had an impact globally. This became particularly heightened during WWII and the vast migration of Jews to parts of this port city.

The production team will draw from historical scholarship on pre WWII as well as WWII Shanghai, in addition to migration, diaspora, and displacement studies that focus on European and Slavic refugees in Shanghai during World War II.<sup>1</sup> Studies of Jewish refugees and the “Shanghai ghetto” will serve as important reference points, as will targeted historical treatments of the collaborations between European and Chinese musicians and artists.<sup>2</sup>

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<sup>1</sup> Wen-hsin Yeh, ed., *Wartime Shanghai* (Routledge, 1998); Marcia Reynders Ristaino, *Port of Last Resort: The Diaspora Communities of Shanghai* (Stanford University Press, 2003).

<sup>2</sup> Irene Eber, *Voices from Shanghai: Jewish Exiles in Wartime China* (Chicago: University of Chicago Press, 2008); Irene Eber, *Wartime Shanghai and the Jewish Refugees from Central Europe: Survival, Co-Existence, and Identity in a Multi-Ethnic City*, *New Perspectives on Modern Jewish History 1* (Berlin: De Gruyter, 2012); Yating Tang, “Reconstructing the Vanished Musical Life of the Shanghai Jewish Diaspora: A Report,” *Ethnomusicology Forum*,

The lesson of the Shanghaianders is an important example, in our increasingly diverse multicultural and globalized world, of how disparate populations can coexist and even thrive.

- *The evolution of a global city, unique to China, through history and Jewish migration.*

The program highlights the lives and activity of Jews throughout the history of Shanghai and its transition from ancient trading port, to cosmopolitan business center, to haven for refugees in the 1930s and 1940s — as a way to comprehend how people from vastly different cultures, languages and religions interacted, positively and negatively.

The city of Shanghai is itself a character in this film; more than a mere backdrop to dramatic events. It is arguably as complex as the mix of individuals who lived there, especially during the years of 1933-1949, when shifts in power (Western, then Japanese, and ultimately the Chinese Communist Party), created a vibrant but highly stratified society. The city was messy, divided, cruel, opulent, corrupt and without clear boundaries regarding social norms, except perhaps by race and class — until the Japanese arrived.

Japan invaded and occupied most of Shanghai in 1937, but the International and French concessions remained neutral and precariously autonomous from Japanese control. These concessions, called *gudao* 孤島, “solitary island,” were districts of neutrality and safety. Refugees flooded into the city escaping war, and banks and other enterprises outside the settlements moved their businesses inside. Refugee shelters and shantytowns proliferated in the concessions and on their borders. During this occupation period, Shanghai concessions actually flourished, with a population of more than three million people, and businesses and entertainment enterprises grew while the disparities between rich and poor – the merchants and the refugees – widened. After 1941, the Japanese took over the foreign concessions as well, shifting the foreigners into various neighborhoods, including moving most of the Jews into the Jewish ghetto of Hongkou.

- *Religion and religious life as both motivation and anchor for Jewish resilience and success in Shanghai.*

The documentary will explore the ways in which various sects of Jews in Shanghai relied on religious belief and practice to define themselves, to create community and to draw strength and identity through the ages; even in the hardest of times.

The film will show how Jewish communities in Shanghai were fragmented due to cultural and language differences. There were also differences between those who had been in Shanghai for generations versus the flood of new refugees during the Second World War. And yet, there were numerous efforts toward collaboration between these groups.

The earliest Jews in Shanghai had arrived in the middle of the nineteenth century: about 700 mainly Sephardic Jewish traders from British colonies in the Middle East and India. They had made

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Silk, Spice and Shirah: Musical Outcomes of Jewish Migration into Asia c. 1780-c. 1950, 13, no. 1 (June 2004): 101–18; Christian Utz, “Cultural Accommodation and Exchange in the Refugee Experience: A Germany-Jewish Musician in Shanghai,” *Ethnomusicology Forum*, Silk, Spice and Shirah: Musical Outcomes of Jewish Migration into Asia c. 1780-c. 1950, 13, no. 1 (June 2004): 119–51.



Shanghai their permanent home and were instrumental in aiding the European Jewish refugees in the 1930s, most of whom arrived with no money and no way to support themselves. Sephardic Jewish organizations created several relief organizations and built or repurposed dormitory-style housing called Heime to shelter and feed the poorest of them. The prominent Kadoorie family set up the Kadoorie School for Jewish refugees, as well as schools for poor Chinese children.

Ashkenazi Russian and some Polish immigrants had moved to Shanghai in the early 20<sup>th</sup> century after the Russo-Japanese War (1904-5) and the Russian Revolution of 1917. Like the earlier Sephardi Jews, most of the 6,000-8,000 Ashkenazi resided in the International Settlement and the French Concession, where they worked as businessmen. They were generally not as affluent as the Baghdadi Jews, and some of their poorer numbers lived in the working-class Hongkou and Zhabei districts, which were also inhabited by poorer Japanese and Slavic immigrants. A Russian Ashkenazi group had established the Shanghai Jewish Communal Organization (Ashkenazi) in 1931, but were largely not involved in the Central European Jewish relief efforts in the 1930s. The Russian Ashkenazis did build one of the most prominent features in Hongkou, the Ohel Moishe Synagogue, in 1927, which today is home to the Shanghai Jewish Refugees Museum.

A telling difference between the Jewish communities is their treatment by the Japanese. Those who had arrived earlier and lived in the international concessions were not required to move to the Hankou ghetto, as required by the Japanese, but instead were interned with other foreigners when the Japanese rounded up people for interment. Not only were the 1930s refugees Jewish, but they were also European, which led to their harsher treatment by the Japanese, as well as their relative lack of integration with the existing Sephardic and Russian Jewish populations.

- *Music, Film, Photography and Art as a means of fostering understanding and collaboration between diverse cultures*

Our project highlights remarkable creative collaborations between Jewish refugees and their Chinese neighbors, illustrating the desire for art and beauty in the darkest of circumstances. Some 300-400 classical musicians came to Shanghai from Austria and Germany in the 1930s, but the musical experience for Jewish refugees was not limited to classics. Music pervaded religious life, folk music was an expression of daily life, and the music of social life was at times classical and at times cabaret. Some of these Central European musicians collaborated with the mostly Anglo-Russian Shanghai Municipal Orchestra; about one-third of the musicians in the orchestra were Jewish, and only a few were Chinese. The orchestra often performed at the Lyceum Theater in the French Concession. Across the street from the Lyceum was a music shop owned by a Jewish man who taught private students at the National Vocational Music School (now the Shanghai Conservatory of Music). In fact, there were about ten Jewish music teachers at that school, comprising one-quarter to one-third of the faculty.

While most Jewish refugees left after the war, many musicians stayed until the mid-1950s. The Jewish Club, now part of the Conservatory, remained after the war as a gathering point for Viennese musicians until 1949. The most renowned of these musicians was Wolfgang Frankel, whose major work from the Shanghai period is the *Drei Orchesterlieder* ("Three Orchestral Songs," Kel.V. 113-15), influenced by poetry from the Tang and Song dynasties, and translated into German by Vinzenz Hundhausen.

Experts such as Dr. TANG Yating of the Shanghai Conservatory of Music will consider the impact of the arts to create spaces to celebrate life in unusual and challenging situations and how music, in particular, was used as a vehicle to bridge cultural, class and political differences.

There were also notable collaborations in film and art. Filmmakers Luise (nee Kolm) and Jacob Fleck fled to Shanghai in 1940 and collaborated with one of the most famous Chinese filmmakers, FEI Mu. Fei was screenwriter on a film produced and directed by the Flecks called Children of the World (Söhne und Töchter der Welt, in Chinese *世界儿女* Shijie ernu), that premiered at the Yin Du Theatre in Shanghai in 1941.

We will also explore the influence of childhood spent in Shanghai by “Shanghai babies”: 1960s iconic pop artist Peter Max, film mogul Michael Medavoy (The Cursed Piano - set in Japanese-Occupied Shanghai, as well as a score of popular American movies), professional photographer Horst Eisfelder, and the deaf-mute painter David Bloch. Music, film, and art added a level of comfort, pleasure, entertainment, and distraction from the hardships of daily life, and brought various people together in ways not otherwise available at that time. An unexpected outcome was some of the 20th century’s most striking and influential works in terms of musical compositions, visual arts and movies.

### Outcomes

The main purpose of creating this film is to develop a framework for understanding the complex and diverse intersections of 1930-40’s Jewish and Chinese history into a format which preserves this history in all its subtleties and nuances. This film will be a critical analysis of the competing and complimentary forces which existed for the various people in Shanghai at this point in time. In order to honor both the Jewish and Chinese experience in the context of war and social upheaval, this film seeks to leave the viewer with insight into how people, both Chinese, Jews, and other foreigners adapted, struggled, coexisted, created, managed and thrived due to, despite, and/or because of unusual circumstances in both Europe and China. To be sure, the Jewish experience is front and center of this narrative, as are the personal experiences of the Shanghailanders who we are interviewing for this film. But our goal is to situate the entire narrative into the story of Europe and China, of Shanghai, and of the challenges of war and displacement which both the Chinese and Jews were experiencing during this chaotic chapter in global history.

Through this film viewers will:

- Understand the religion and significance of Jewish life as both motivation and an anchor for Jewish resiliency in Shanghai during WWII.
- Understand the evolution of Shanghai as a global city with multiple foreign and competing influences which created the environment which allowed the settlement of some 18,000 Jews to settle there during the war.
- Develop a sense of the historic complexities, significant individuals, gaps in systems, and challenges between political and social movements in Europe and Asia, which created a humanitarian “window” for refugees to migrate to China.
- Explore the role of music, art, and film as a means to foster collaboration between diverse groups and how the arts served to create a semblance of normalcy and joy during unusual and challenging circumstances in Shanghai.

- Understand this period of history in a non-binary fashion which will open the door to thinking critically about complex issues regarding the intersection of religion, culture, history and art to have meaningful impact on the lives of individuals in the most difficult situations

#### **D. Creative Approach**

Telling this wonderfully layered, complex story will rely on great artistry in blending existing and new interviews along with contemporary footage and archival materials, weaving in the experts for historical and factual support.

A 90-minute format is suggested because of the wealth of fascinating stories and support material available, but primarily because the program involves a good deal of original and critical music connected to the story line — and music takes time to play out. Music will also serve to create a very powerful mood and cultural texture to the program.

The production team is considering a well-known host/narrator such as cellist Yo-Yo Ma to compliment the interviews and imagery. Perhaps coupled with a familiar Jewish musician such as Schlomo Mintz or Joshua Bell, these narrators might even perform a brief musical “bookend” to the documentary, playing an excerpt from a composition written by a Shanghailander with Chinese-influenced themes, or certainly playing some of the original background score for the documentary.

Author Amy Tan is another host / narrator possibility, as her 2013 book, *The Valley Of Amazement* explores the lives of the foreign “Shanghailanders” living in the International Settlement that was forever changed by World War II.

The WWII Shanghailanders’ story will primarily be told from the perspective of those who actually lived through the experience, as well as through second-hand narratives handed down to survivors’ children, grandchildren and friends. Some memories will be read by actors (or an author such as Amy Tan, if not hosting), based on letters and diaries; some will be culled from existing recorded interviews (audio and video) of survivors who have since passed away.

Supplementing these stories and helping to put them into historical and cultural context will be a number of international experts on the history, culture, religion and music that play into this tale. Their on-camera commentary will provide historical and academic context for the survivor’s narratives.

While no formal ‘re-enactments’ will be used, there will be extensive new footage shot in POV-style, touring the streets, homes, and preserved areas where so many of these refugees actually lived; giving the viewer a sense of what it might have been like for these shaken refugees to see these surroundings for the first time and to eventually turn them into home during the war years.

A good portion of the historic Jewish region in Shanghai is remarkably unchanged, and includes a museum with a full replica of a typical living space and a wall of all the names of those who lived there. The creative team will work to craft poignant new imagery, dramatically lighting these rooms and the artifacts within them, as well as enhancing photographs and footage using computer effects to further evoke the feel of the times; the tensions and the occasional joys.

Materials from primary museums in Shanghai as well as Yad Vashem and US archives, along with materials from personal and private collections, will be heavily used to illustrate stories. Not all

stories will be full biographic profiles; there will be connecting material that will speak in generalities about various aspects of the Shanghailanders experience, yet richly illustrated by the abundant photographs and footage.

Stylistically, voice-overs in English will be employed when interviewees speak a language other than English, (allowing part of a reply to be heard prior to the overdub coming in); and Chinese names will be noted in the preferred manner of last name first.

Telling Shanghai's history and relationship with earlier Jewish settlers will visually rely on surviving woodcuts and artwork, along with photographs and some illustrations created specifically for the program. Here again, narration of early writings about these Jewish migrations will be done by actor voices.

There will also be careful use of "Hollywood" film excerpts, (notably from the 1932 Shanghai Express and other early Chinese movies), woven into the program to illustrate what life was like in Shanghai during its heyday. Other, popular films will be employed in the segment on Shanghailanders Mike Medavoy, who became a movie mogul with a string of successful pictures to his credit.

Music, naturally, will be a big part of the production, as a wealth of original compositions were penned by Shanghailanders during their residency and afterwards. Among these are contemporary songs, such as the 1950s hit Rose, Rose, I Love You, as well as religious music, everyday and special event klezmer music, and classical compositions created during the Shanghai years, along with the Joachim brothers' recordings and radio broadcast recordings of performances done during those years.

As mentioned in the story arc, the documentary may also rely on excerpts from the musical Shimmer, which recreates both the Jewish and Chinese music of the era. Original music recordings (both of compositions created by Shanghailanders as well as newly composed material) will further underscore this documentary.

The vibrant art of Peter Max, one of the 1960s' pop art pioneers, will illustrate his story as a child growing up in Shanghai where he and his parents fled to escape Nazi persecution, and films by both documentary filmmakers, as well as Hollywood movies (in particular, those created under the leadership of Mike Medavoy), will be included for additional impact.

### **E. Audience and Distribution**

The target audience for the project is the 3.5 million people in WQED's viewing area, which includes southwestern Pennsylvania and parts of Ohio, Maryland and West Virginia. If distributed nationally and internationally, the target audience will include PBS viewers across the country and viewers in Shanghai, China, respectively.

Attached to this proposal is a letter from PBS showing interest in the development of this project and of the long history of showcasing the work of WQED.

Shanghailanders would broadcast on WQED's Main Channel. WQED is currently in discussion with PBS and the Corporation for Public Broadcasting regarding possible national distribution of the documentary.

The production would be delivered in English and Chinese and presented at screenings in both countries. WQED is in talks with the internationally heralded Pittsburgh Symphony Orchestra whose conductor is from Vienna about a performance of the arrangements of Wolfgang Fraenkel at the time of the documentary release. It is expected that completion and delivery of the documentary will be late summer 2019. An accompanying website to perpetuate the collection of stories of Shanghailanders will be developed.

#### **F. Rights and Permissions**

WQED will clear all rights and permissions with the individuals interviewed and assets that become part of the production. The Jewish Refugee Museum in Shanghai holds a wealth of visual assets and has already agreed to grant all necessary rights and permissions for the materials they own. WQED is also in talks with the granddaughter of the Chinese diplomat, Ho Feng Shan, who has personal items relevant to the documentary. She has expressed a willingness to make the materials available to us and will negotiate in good faith an agreement that will convey those rights to WQED for the purpose of the documentary. Filmmaker, Michael Medavoy has already begun sharing photos of his family. He will provide a limited license to WQED for the use of them in our production and ancillary uses. The same is true for artist Peter Max and former U.S. Secretary Michael Blumenthal.

#### **G. Humanities Advisors**

The Shanghailanders production team will rely on a panel of scholars, language specialists, historians and music/art/film experts to guide and inform the documentary process.

Pivotal to this project will be the expertise, guidance and connections available through the Confucius Centers across the US, led by Michele Ferrier Heryford, Director of the Confucius Institute at the University of Pittsburgh, along with Tina Phillips Johnson of St. Vincent College, who is a historian of modern China who will provide research and consultation on historical background of wartime Shanghai; Susan Pertel Jain, Executive Director of UCLA's Confucius Institute and Haixia Wang, Program Coordinator, Confucius Institute at the University of Pittsburgh.

The Confucius Institute, a non-profit public educational organization affiliated with, but not administered by, the Ministry of Education of the Peoples Republic of China, will also be relied on for materials, support, contacts, translations and other assistance. The CI's mission is promoting Chinese language and culture, supporting local Chinese teaching internationally, and facilitating cultural exchanges.

#### *Principal Scholars:*

**Michele Ferrier Heryford** is the **director and founder of the University of Pittsburgh's Confucius Institute** and has been a member of the Asian Studies Center at the University of Pittsburgh since 1995. Under her guidance the Confucius Institute at Pitt has received a number of awards including Confucius Institute of the Year (2008, 2010, 2013, 2015) and Outstanding Individual Achievement Awards (2011, 2012, 2017) from the Chinese Ministry of Education. Before overseeing the Confucius Institute, Heryford was responsible for corporate, public, and external educational projects for Asian Studies as Assistant Director and Project Manager and developed two web- and CD-ROM curriculum projects for post-secondary education. The first, *Contemporary Chinese Societies: Continuity and Change* (Columbia University Press, 2001 and second edition, 2006) won the Franklin M. Buchanan Prize for Outstanding Curriculum Development from the Association for Asian Studies. The second, *Japan: Places, Images, Times and Transformations*, was released in June of 2016. In 2005, Heryford co-directed and participated in a six-week Fulbright-Hayes field study to Mongolia with 12 university faculty members from around the United States.

The result of that endeavor was the Contemporary Mongolia Project co-sponsored with the University of Pittsburgh's Honors College and the Asian Studies Center.

In addition to an MA in East Asian Studies and a graduate-level secondary teaching certification, Heryford is currently finishing her Ph.D. in Social and Comparative Analysis of Education at the University of Pittsburgh (Ph.D. April 2018) with a focus on multidisciplinary international partnerships. Her scholarly interests are in higher education in China, and ethnographic and feminist studies on the intersection of women, society, and leadership. In addition, Heryford has been the PI of a number of successful grants including those with the NEH, Henry Luce Foundation, Chiang Ching-kuo Foundation for International Scholarly Exchange, Fulbright-Hayes, and the Confucius Institute.

Heryford has given lectures at numerous academic conferences around the world on issues related to successful partnerships between schools and universities, developing globalized curriculum for K-12, international partnership management, digitized curriculum for higher education, expansion of specialized programs in Chinese studies, and methods for developing collaborative projects with foundations and public institutions. She serves on the editorial board for the Association for Asian Studies Education About Asia, is an affiliated faculty for the Institute for International Studies in Education (IISE), affiliated faculty member at Beijing Normal University, and is a board member of the Pittsburgh Cultural Trust's International Children's Theater.

**Dr. Tina Phillips Johnson is Associate Professor of History at Saint Vincent College and Research Associate at the University of Pittsburgh Asian Studies Center.** She has over twenty years of experience researching modern China, and she has given dozens of lectures worldwide and published numerous articles and book chapters on twentieth-century Chinese history. She is a long-standing member of the Association for Asian Studies and ASIANETwork, and is a board member of the Mid-Atlantic Region Association for Asian Studies. Dr. Johnson's main interests are in the intersection of medical knowledge paradigms and shifting concepts about health, illness, the body, and gender. Treaty port cities like Shanghai are the main sites of her historical research, as that is where the first western biomedical hospitals and education centers were established in China. Dr. Johnson's research on early twentieth-century midwifery culminated in the book *Childbirth in Republican China: Delivering Modernity* (Lexington Books, a division of Rowman and Littlefield) in 2011. She also holds a Master's degree in Public Health and is the recipient of many grants for her applied public health work as well as for her historical research. Recent grants include a China Medical Board grant to study infant nutrition in rural northwest China, and an Association for Asian Studies research travel grant for her latest project, a biographical book manuscript examining women's health in the early People's Republic of China. As part of the Shanghailanders project, she is editing an English translation of Dr. TANG Yating's book on Jewish refugee musicians in Shanghai. She speaks and reads Mandarin Chinese.

**Professor Emeritus Irene Eber from the Hebrew University in Jerusalem:** Author of *Wartime Shanghai and the Jewish Refugees from Central Europe: Survival, Co-Existence, and Identity in a Multi-Ethnic City*. Eber's own story is that of a Jewish refugee from World War II Nazi Germany, having escaped deportation to Auschwitz as a teenager, and hiding for two years in a chicken coop belonging to a Polish family; picking lice from her head as she awaited her one daily meal. Her father was ultimately shot in a camp, her sister and mother survived; Irene became a typist for Oskar Schindler. At war's end, she sought to complete her interrupted education, focusing on Chinese studies and mastering Chinese and English. Eber joined the Truman Center on Mount Scopus and served as chair of the department of East Asian Studies a number of times. Before anyone knew who

Oskar Schindler was (her mother and sister worked in his office and survived the death camps), Irene would go to the Mount of Olives annually to commemorate the day of his death. Irene has since published numerous books and articles on topics related to China, often comparing or tying them to Judaism. *The Jewish Bishop and the Chinese Bible: S.I.J. Schereschewsky (1831–1906)* deals with a fascinating individual who translated the Bible into Chinese; her autobiography *The Choice* has just appeared in Chinese translation. Her current interest is in the community of Yiddish-speaking refugees living in Shanghai during World War II; the numerous newspapers they published left a rich record of their lives. She has also served as an academic adviser to Beit Hatfutsot, for the display portraying the Jewish community of Kaifeng.

**Dr. PAN Guang, Walter and Seena Fair Professor of Jewish Studies. Professor of History and Political Science** Dr. PAN Guang is the Director and Professor of Shanghai Center for International Studies and the Academic Director of Institute of European & Asian Studies at Shanghai Academy of Social Sciences, Director of SCO (Shanghai Cooperation Organization) Studies Center in Shanghai, Dean of Center of Jewish Studies Shanghai (CJSS) and Vice Chairman of Chinese Society of Middle East Studies. He is International Council Member of Asia Society in USA, Senior Advisor of China-Eurasia Forum in USA, Advisory Board Member of Asia Europe Journal (by ASEF) in Singapore, Member of the Board Management Committee of Asian Scholarship Foundation in Bangkok and Senior Advisor on Anti-terror Affairs to Shanghai Municipality and Ministry of Public Security of PRC. He obtained 1993 James Friend Annual Memorial Award for Sino-Jewish Studies, 1996 Special Award for Research on Canadian Jews from China, Sankt Peterburg-300 Medal for Contribution to China-Russia Relations awarded by President Putin in 2004 and Austria Holocaust Memorial Award in 2006. He was nominated by UN Secretary-General Kofi Annan as member of the High-Level Group for the UN Alliance of Civilizations in 2005. He has been doing research and giving lectures widely in North America, East Asia, Russia, Central Asia, Europe, Middle East and Australia. He holds a number of prestigious posts in Chinese institutions on International Studies, Asian Studies, Middle East Studies and Jewish Studies, and published books and articles on a variety of topics such as “The Jews in China”, “The Jews in Shanghai”, “The Jews in Asia: Comparative Perspective”, “The Jewish Civilization”, “2003: US War on Iraq”, “From Silk Road to ASEM: 2000 Years of Asia-Europe Relations”, “A Comprehensive Studies on Shanghai Cooperation Organization”, “SCO and China’s Role in the War on Terrorism”, “Contemporary International Crises”, “China’s Success in the Middle East”, “MAY THE DRAGON AND ELEPHANT TANGO: RISE OF CHINA AND INDIA”, “China’s Anti-terror Strategy and China’s Role in the War on Terror”, “Islam and Confucianism: the Development of Chinese Islam”, “China and Post-Soviet Central Asia.”

**Professor TANG Yating, Shanghai Conservatory of Music**, will also be on the advisory panel. TANG holds the Professorship of Ethnomusicology and translation at the Shanghai Conservatory, with a number of publications inside and outside China in the field of ethnomusicology, touching on the issues in modern Chinese history, especially the Western impact on Chinese culture and music in the period of the Shanghai foreign settlement and concession (1860s~1940s). His Judaic studies in the English language include an entry on “Jewish Liturgical Music, China” for the *New Grove Dictionary of Music and Musicians* (2<sup>nd</sup> edition, London 2000); “Musical Life in Jewish Refugee Community in Shanghai: Popular and Art Music” for *Journal of Music in China* (USA, 4, 2002); “Reconstructing the Vanished Musical Life of the Shanghai Jewish Diaspora: A Report” for *Ethnomusicology Forum* (UK, 13/1, 2004); “Japanese Musicians and the Shanghai Municipal Orchestra (1942-45)” for *The World of Music* (Berlin, special issue 1-2012). In addition, he presented papers or delivered speeches on different aspects of Shanghai and Chinese Jews, respectively at the CHIME (2002, Sheffield), IMS (2002, Leuven), SIMS (2004, Melbourne), ICTM

(2007, Vienna), Nichibunken (2008, Kyoto), Sydney Conservatory (2010), UCLA and Michigan University (2013). Apart from those from Chinese Government, his research was supported by the Memorial Foundation of Jewish Culture (NYC, 2000) and Deutsche Akademie Auskunft Dienst (DAAD) (2007), as well as quite a few supports for conferences and lectures from Central Florida University, Sheffield University, Japanese Nichibunken, Sydney Conservatory, UCLA and Michigan University.

*Other Consultants and Experts:*

**Mike Medavoy, (full name Morris Mike Medavoy), Chairman and Chief Executive Officer of Phoenix Pictures** and

**W. Michael Blumenthal, the former US Trade Ambassador,** have signed on to be advisers to the project, relying on their personal memories and experiences and their recent return visits to Shanghai.

Medavoy's family were Russian Jewish emigres; his father worked as a mechanic and mother made dresses for Chinese actresses during their years in Shanghai. His father eventually went to work for the Shanghai telephone company, but they fled the city for Chile in 1947, and then the United States, fearing the changes coming with the Chinese revolution at war's end.

From Michael Blumenthal's family's desperate years in the Shanghai ghetto, he went on to head two major American corporations: Bendix and Burroughs (later Unisys); served as a United States trade ambassador in the State Department and the White House, advising John F. Kennedy and Lyndon Johnson; and served under Jimmy Carter as the Secretary of the Treasury. When he retired from business and politics, he began an entirely new chapter in his career, when he conceived and served as the director of Europe's largest Jewish museum, the Jewish Museum of Berlin, a position he still holds today.

Hillel organizations nation-wide will also be contacted for materials and other leads, and this project has already contacted TANG Sophia of the Shanghai Jewish Refugee Museum for ongoing support.

Dr. SHI Chuan, a filmmaker who teaches at the Theater Academy in Shanghai has relationships that may be helpful in obtaining footage from Shanghai Media Group or other sources. He may also be able to provide contacts for production pick-up crews in China during filming.

Additional experts will be contacted, evaluated, and also added to the panel as areas of need are identified through the Development process.

#### **H. Media Team**

The following key professionals have already been approached to be involved in the documentary production. Others will be evaluated and added to the team, based on their excellence, expertise and experience.

**Executive Producer: Darryl Ford Williams** will head the production effort. As Vice President of Content at WQED Multimedia in Pittsburgh, PA, Ford-Williams oversees the creation, development, production and delivery of all new and existing local, national, international and syndicated television, radio, interactive and educational programming for WQED Multimedia and its submissions to the PBS system. She has multiple Emmy awards and other distinctions for her work at WQED, and led the effort for the PBS series American Masters, August Wilson: The Ground On Which I Stand serving as Executive Producer for this highly acclaimed documentary and engagement initiative. Under her leadership, productions have taken WQED documentary teams across the



country and abroad to Kenya, Poland, Vietnam and Austria for productions distributed to the PBS system. She also launched an informational television station for the Government of Bermuda, ran her own successful media consulting agency for 24 years, and worked for ABC's Good Morning America for two years as Coordinating Producer.

**Producer / Director: Sam Pollard** - An accomplished feature film and television documentary producer/director and editor, Pollard most recently served as Producer and Supervising Editor on the Spike Lee-directed HBO documentary *If God Is Willing and Da Creek Don't Rise*, the five-year follow-up to the Peabody and Emmy-winning *When the Levees Broke*. His first assignment as a documentary producer came in 1989 for Henry Hampton's *Blackside* production *Eyes On The Prize II: America at the Racial Crossroads*. For one of his episodes in this series, he received an Emmy. Eight years later, he returned to *Blackside* as Co-Executive Producer/Producer of Hampton's last documentary series *I'll Make Me A World: Stories of African-American Artists and Community*. For the series, Mr. Pollard received The George Peabody Award. Between 1990 and 2000, Mr. Pollard edited a number of Spike Lee's films: *Mo' Better Blues*, *Jungle Fever*, *Girl 6*, *Clockers*, and *Bamboozled*. As well, Mr. Pollard and Mr. Lee co-produced a couple of documentary productions for the small and big screen: *Spike Lee Presents Mike Tyson*, a biographical sketch for HBO for which Mr. Pollard received an Emmy, and *Four Little Girls*, a feature-length documentary about the 1963 Birmingham church bombings which was nominated for an Academy Award. Mr. Pollard recently won his sixth Emmy for Best Editing on the HBO documentary *By The People: The Election of Barack Obama*.

**Associate Producer / Writer: Lynne Squilla** has produced around the US and extensively in Russia (PBS NOVA: *Top Gun Over Moscow*; a look deep inside the Russian Air Force and how the US measures up to it, and *Russian Baby Homes*: a look at orphanages in St. Petersburg and the US/Russian Child Development collaboration that turned things around). Her recent PBS national productions include *Broadway or Bust* and *Michael Feinstein at the Rainbow Room*, as well as documentaries for Discovery, TLC, A&E, National Geographic Channel, Channel 4 England, the National Inventors Hall of Fame and others; and live performances with such talent as Tony and Oscar-winning actor Mark Rylance (*Shakespeare and the Battle of Homestead 2017*), and video production of the original Pittsburgh Festival Opera performance, *A Gathering of Sons* in 2017. Awards include sharing a National Emmy for *Submarines: Sharks of Steel*, multiple regional Emmys, a Birmingham International Film Award, Gabriel Awards, two Tellys, Action for Children's Television Award, PAB Award for Excellence, Ace nominee and a CPB Award. In 2016, Squilla won the Vienna Independent Film Festival Best Documentary award for *Violins of Hope: Strings of the Holocaust*: about violin maker Amnon Weinstein who lovingly restored violins that survived the Nazi purges of World War II. These battered, forgotten instruments, whose owners came to tragic ends, came to life in the hands of young and old musicians, including virtuoso Schlomo Mintz; symbolizing Jewish victory over Hitler's agenda of hate.

**Principal Photographer: Frank Caloiero** has worked with WQED since 1993 on dozens of national programs for PBS, as well as other networks like Discovery Channel, The Learning Channel, TNN, ABC and VH1, Caloiero's camera work has taken him from the Oval Office to the Papal Palace; going the distance to get the right shot, including jumping from a plane two miles high in the sky (yes, with a parachute). He's worked with world famous artists and pioneering scientists. His "on the field" coverage of Super Bowl XL was highlighted in its own 30-minute documentary. Frank has received many regional and national Emmy nominations for his outstanding photography and editing, and is a Multiple Emmy Award winner for the Mid-Atlantic chapter. His work can also be seen at many museums around the world from the Kuwait Science Center to the Carnegie Science Center,

which features an IMAX film edited by Frank called Pittsburgh's Big Picture, that highlights the city and its history. Frank is also an instructor at Pittsburgh Filmmakers where he has been teaching Digital Non-Linear Editing since 1996.

**Chinese Production Assistant, Translator and “Fixer”:** **Elaine Kim** - (On site in Shanghai) who will assist with locations, permissions, support crew and other details as they arise for the production. Her background includes providing research, production coordination, translation and other liaison services to PBS, Canadian TV5, National Geographic Magazine, Greystone Television, Goodluck Film Company and Talesmith/Moonraker, UK.

**Researcher and Assistant Producer:** **Iris Samson.** Over a decade of research and producing for WQED/PBS programs earned Samson two Mid-Atlantic Emmys and seven Golden Quills, The Pennsylvania Association of Broadcasters Award for Best Documentary, Visiting Volant Gabriel Award, From Pittsburgh to Poland: Lessons of the Holocaust and finalist, Return to the Roots of Civil Rights. Edward R. Murrow Award, From Pittsburgh to Poland: Lessons of the Holocaust. Samson also worked as Assistant Editor of the Jewish Chronicle of Pittsburgh and for B'nai B'rith International, Washington, DC as Assistant Editor / Public Relations Writer for The Jewish Monthly Magazine. A BA graduate of the University of Maryland College of Journalism with a minor in Jewish Studies. Samson's family history, on her husband's side, includes members who were Shanghailanders. Samson will draw upon her husband's family's survivors of the Shanghai years, as well as several members of the Pittsburgh synagogue Poale Zedeck who were also Shanghailanders. The synagogue's Rabbi Yolkut's great uncle and great aunt met and married in Shanghai and he still has their marriage certificate hanging on his wall.

### **I. Progress**

In preparation for submitting the Development Grant application, WQED and its core team of experts have done preliminary research as well as initial relationship-building that will contribute to the successful production of the documentary and its ancillary materials. The development grant monies will be used to further secure these resources and research, and to pre-interview experts, story subjects, collaborative partnerships and production personnel.

In October of 2017, members of this Core Team journeyed to China to visit related historical sites and archives and to meet with key local experts and contacts who will be called on to support the production. This was an important venture, following the protocol of meeting face-to-face with Chinese representatives to open the process of collaboration.

Pivotal to this trip was establishing relations with the Shanghai Jewish Refugee Museum, The Shanghai Conservatory of Music, and to tour the original Shanghai refugee neighborhood. The Shanghai Jewish Refugee Museum is also an important principal archive for this period, and will figure prominently in the documentary, along with its museum amid the actual buildings still standing where many of the refugees lived.

The trip began with meeting Mr. CHEN Jian, Director of the Shanghai Jewish Refugee Museum and principal governmental administrator to the district of Hongkou, Shanghai. This was a very productive session, in which the team secured Mr. Chen's support of the potential documentary and also took a tour of the museum and the remaining buildings from the 1900s where these Jewish refugees actually lived. Mr. Chen will be instrumental in granting access to the Memorial center's archives — footage, interviews, photographs, memoirs, letters and other source documents, as well as in reaching out to others in China to be filmed and to share their knowledge of this fascinating

chapter of history. Mr. CHEN's role as principal governmental minister of Hongkou will also be critical in helping to secure permissions for filming in Shanghai, and with other governmental paperwork needed in order to work with historic documents while in China.

Mr. Chen identified two leading Chinese scholars on the topic, from the Shanghai Academy of Social Sciences (Shanghai): Dr. WANG Jian and Dr. PAN Guang (Director and Professor of Shanghai Center for International Studies and the Academic Director of Institute of European & Asian Studies at Shanghai Academy of Social Sciences, Director of SCO (Shanghai Cooperation Organization) Studies Center in Shanghai, Dean of Center of Jewish Studies Shanghai (CJSS) and Vice Chairman of Chinese Society of Middle East Studies. The project team will approach both to be scholarly consultants and possible on-camera interviews.

The Chinese visit also introduced the team to Prof. TANG Yating of the Shanghai Conservatory of Music, who has extensively studied the music of Viennese Jews during the World War II period. His expertise could contribute details of what some of these musicians played and worked on during their exile, and this music could also be incorporated into the documentary and into any future related concerts. The music ranged from simple pieces for daily life, to klezmer, cabaret and classical works, as well as very specific religious uses — and it varied based on the individual sect or group.

Prof. TANG referred other experts in the US, including scholar Christian Utz, who wrote about Chinese-Jewish musical collaborations (*Cultural Accommodation and Exchange in the Refugee Experience: A German-Jewish Musician in Shanghai*), and pianist Dady Mehta in Ann Arbor, Michigan, who was a Shanghailanders himself.

The NEH Development Grant will enable us to further contact and explore the above resources, as well as those of the Yiddish Cultural Center in lower Manhattan and the Shanghai Refugee Society in Los Angeles, the *Shanghai Jewish Chronicle* German Consulate films at Shanghai University, the Harvard Library and the Library of Congress.

Darryl Ford-Williams of WQED jump-started the process of locating survivors and their relations, recently interviewing in person Ilana Diamond, whose great-aunt Lucy Kilinski Hartwich was a Shanghailanders and the principal of the Jewish (Kadoorie) School there. Ilana has a precious box of mementos and archival materials she will share for the project, including photos, letters and schoolwork from students, and contacts that she still maintains.

WQED researcher Iris Samson previously interviewed the granddaughter of HO Feng Shan, Betty Carlson (HO Pei Wen) for a short video on the “Chinese Schindler,” and has secured her interest and willingness to participate in this documentary.

Conversations have also begun with representatives for artist Peter Max, who have shown serious interested in assuring that he will be part of this overall story. Letters confirming participation have already been received from Mike Medavoy, now Chairman and Chief Executive Officer of Phoenix Pictures, who has been responsible for the success of an impressive roster of American popular films. He recently co-produced with Shanghai Film Group the movie *The Cursed Piano*, based on Chinese novelist Bei La's book; a love story set in Japanese occupied China at a time when the city where Medavoy was born in 1941 had built up a vibrant cosmopolitan culture only to have to have it wrecked by war.

In addition, the team is collecting materials from and on W. Michael Blumenthal, the former US Trade Ambassador, who has also agreed to act as consultant to the documentary. His personal collection includes images and interviews from his visit to Shanghai, as well as his book *From Exile To Washington*.

Additional inquiries have already gone out to relatives of and still living Shanghailanders, as well as Chinese natives who interacted with Jewish refugees.

### J. Work Plan

| <b>Timeframe</b>   | <b>Activity</b>   | <b>Goal</b>   |
|--------------------|---|---|
| August 2018        | Advisory team meeting with <i>Lead production team</i> (Exec. Prod, Director, Writer, Researcher) in person & via video conference call                         | Share interview plans, gather relevant questions to include in interviews                       |
| Sept-Nov 2018      | Key subject interviews<br>Digitize photos & memorabilia<br><i>Lead production team</i> (with crew)  | Travel to NY & NJ to interview Peter Max and Michael Blumenthal                                 |
| December- February | Establish contacts, research & pre-interview (via phone) additional Shanghailanders for consideration; review archival materials<br><i>Lead production team</i> | Continue to identify key storytellers central to narrative, secure visual assets                |
| February 2019      | Advisory team meeting with <i>Lead production team</i>  | Review interview notes, photos and memorabilia for significance to historical narrative         |
| March 2019         | Lead production team meeting  | Refine treatment  |
| April 2019         | Submit new treatment to Advisory team   | Final review before production plan is developed  |
| May 2019           | Meeting to review new treatment with Lead production team   | Consensus on production objectives and discuss production strategy                              |
| May-June 2019      | Establish production schedule   | Generate travel plans, schedule interviews, secure additional production crews, apply for visas |
| July 2019          | Begin travel & production   | Move into full production mode  |

### **K. Fundraising Plan**

In addition to the Development Grant we seek from the NEH, WQED is in active conversations with individual donors, foundations and the Corporation for Public Broadcasting. It is expected that individual donors & local foundations will account for roughly 20% of the full budget. A proposal for major funding will be submitted to CPB in late summer 2018; approximately 60% of the full budget will be requested. PBS also has expressed an interest in the documentary and we will seek their financial support at a lower level amounting to the final 20% of funding. It is anticipated that an overall budget of approximately \$750,000 will be necessary to complete the documentary. WQED is confident that sufficient funding will be generated.

### **L. Organizational Profile**

WQED is the first community-oriented television station in the nation, airing its initial broadcast on April 1, 1954. Since then, WQED has sought to advance its mission to change lives by creating and sharing outstanding public media that educates, entertains and inspires.

Today, WQED encompasses five television programming streams: WQED-TV; WQED Create; WQED Showcase; WQED World and WQED PBS Kids. WQED's three radio streams, WQED-FM 89.3; WQED-FM 89.7/Johnstown; The Pittsburgh Concert Channel at WQED-FM HD-2 and [www.wqed.org/fm](http://www.wqed.org/fm) online provide classical music content for free to the region and around the world. WQED's television programs for children are treasures to the region and at PBS member stations across the nation; WQED's educational initiatives utilize PBS assets to reach children across the region. Finally, WQED Interactive, a media portal to the world, makes WQED's broadcast and digital content all the more accessible to viewers and listeners.

Each year, WQED:

- Makes educational public media available to 1.3 million people of Allegheny County,
- Serves over 1.1 million people weekly through five TV streams, and three radio streams;
- Reaches over 234,000 children in the viewing area through the WQED PBS Kids Channel and other WQED/PBS programming; and
- Reaches over 350,000 people per year on WQED Interactive.
- Serves our over 30,000 members with our newsletter and over 10,000 subscribers through our digital guide

### Accomplishments

WQED Pittsburgh has a proud history of honors, including over 160 National and Mid-Atlantic Emmy® Awards, an Academy Award, and many, many others. Highlights of recent awards/accolades received include:

- Mid-Atlantic Emmys - WQED received five 2017 Mid-Atlantic Emmys in the categories of Education; Health/Environment/Science, Community Service and Overall Excellence.
- Six Golden Quill Awards last year in the categories of Arts and Entertainment; History, Education and Health/Science/Environment
- Robert L. Vann Media Awards - Two WQED productions have been honored with First Place finishes in the Pittsburgh Black Media Federation's 2017 Robert L. Vann Media Awards ceremony. The Vann Awards recognize exceptional coverage of Western Pennsylvania's African American community.

### WQED's Qualifications for This Project

WQED is well-positioned to carry out the proposed project and meet objectives described by NEH, which include: building on humanities scholarship; deepening public understanding of the (chosen) topic; involving humanities scholars and media professionals in all phases of the project; and using appealing and accessible formats to engage the general public. Our capabilities are evidenced by our long tradition and includes very recent projects.

The Ground On Which I Stand - WQED is proud to have been the recipient of a National Endowment for the Humanities grant in 2012. The project funded was August Wilson: The Ground On Which I Stand. The documentary was co-produced by WQED and New York-based flagship station THIRTEEN and premiered nationwide in February 2015. Through this project, WQED assembled a very talented team of researchers; producers and other media professionals; historians; professors; other experts; and friends and family of August Wilson to produce this in-depth documentary on his life.

August Wilson: The Ground On Which I Stand was critically acclaimed and received a nomination for a prestigious NAACP Image Award in the Outstanding Documentary – Television category. WQED was especially proud of this national nomination for the definitive work on a Pittsburgh native who was one of the most influential playwrights of the twentieth century.

### **M. List of Collections / Materials to be used**

In addition to the materials from individuals and from the Shanghai Jewish Refugee Museum, critical materials will also be provided through the Shoah Foundation's collection at the University of Southern California, (including the Yad Vashem World Holocaust Remembrance Center) and the Fondation pour la Mémoire de la Shoah.

These materials include photographs, films, letters, newspapers, records, scrapbooks and memorabilia, clothing, furniture and other everyday items that evoke the lives of the Shanghai refugees. Principal among these are materials from the late Dr. HO Feng Shan, currently held by his granddaughter, Betty (HO Pei Wen) Carlson, and memorabilia related to the Kadoorie School.

Other compelling archival materials belong to Curt Pollack, who for years published a Shanghailander newsletter, kept track of former refugees and their post-war stories, and who'd make several pilgrimages back to Shanghai. He was quoted in the NY Times, saying: "I had the desire to go back and see the old neighborhood again," he said. "Some people go back to Brooklyn to see if the old deli is still there. For me, Shanghai is the closest thing."

*Shen Bao (Shen Pao), or Shanghai News*, the prominent Chinese newspaper of the era, which documented the Shanghailander immigration with honest detail, including reports of ships docking and the numbers of refugees, and the appalling living conditions as more and more Jews arrived.

Online sources already identified include Werner von Boltenshtern Shanghai Photograph and Negative Collection, a stunning collection of historical images of Shanghai around the 1930s and 40s that can help to visualize the era and the place. In addition, the program will make use of photographs of Horst Eisfelder, particularly from *Chinese Exile, My Years in Shanghai and Nanking* in 2004.

A 1997 book features a series of images from deaf-mute artist David Bloch, who was initially taken to Dachau following Kristallnacht and was marked for death, when friends somehow managed to get

him released. Bloch met and married a Chinese woman — also a deaf mute, so they immediately understood each other's universal sign language! Both survived the war years and moved to America.

Other online leads will be evaluated from sites such as the Shanghailanders Facebook page, [shanghailander.net](http://shanghailander.net), and [remember.org](http://remember.org), where survivors' families reach out to connect with each other on a global level.

Colorful pictorial histories will also be tapped for imagery and details, such as Tess Johnston's *Permanently Temporary: From Berlin to Shanghai in Half A Century*. Still living in Shanghai today, the author offers anecdotes and memories from her perspective in her Foreign Service posting during the late WWII years.

There are a number of already recorded video and film interviews in the Shanghai and other US archives, as well as in Canada and France, that the production team will explore and evaluate during the development phase. This includes acquiring news video stories from Shanghai Live, and other local sources (particularly a piece on 92-year-old refugee Gary Matzdorff during his 2014 visit to Shanghai).

Existing documentary films will also be reviewed for content and source material, including one by Dr. George Kalmar, *The Port of Last Resort*, commissioned by the Jewish Studies Department at UCLA. Dr. Kalmar is the child of Holocaust survivors. Other films include *Shanghai Ghetto*, from an exhibit at Hillel UW in Seattle, and one on Dr. Feng Shan Ho from the Houston Holocaust Museum, when he was honored with the 2015 Lyndon Baines Johnson Moral Courage award. Also to be explored is a film by Luise and Jacob Fleck, who were Austrian filmmakers who fled to Shanghai in 1940 and collaborated with famous Chinese filmmaker, Fei Mu, on a film called *Children of the World (Söhne und Töchter der Welt, 世界儿女 Shijie ernu)*, that premiered at the Yin Du Theatre in Shanghai in 1941.

The recently released film, *Above the Drowning Sea* (2017), created by Rene Balcer and Carolyn Hsu-Balcer, has been reviewed by Michele Heryford to ensure this proposed documentary does not duplicate storyline or purpose.

The pre-code 1932 film *Shanghai Express*, starring Marlene Dietrich and Anna May Wong, is being considered to engagingly illustrate the steamy heyday of 1920s and 30s Shanghai. The 2013 film *The Cursed Piano*, co-produced by Mike Medavoy, could be excerpted to illustrate the Japanese occupation years in Shanghai.

Also possible for excerpts are the book *Empire of the Sun* (1984) by James Graham (J.G.) Ballard, an Englishman born in Shanghai in 1930 best known for this semi-autobiographical account of a young British boy's experiences in Shanghai during the Japanese occupation, later made into a movie by Steven Spielberg.

Past traveling exhibits honoring the Shanghailanders will also be reviewed, to cull out contacts, images and other materials that will help to tell this story. These include UCLA graduate student Julie Kalmar's exhibit, *Jewish Refugees in Shanghai (1933-1941)* from UCLA Hillel and, the original exhibit(s) that sparked this project, sponsored by the Confucius Institute and US universities.

Music resources include exploration of artists such as Louis Lewandowski (1821-94), Solomon Sulzer (1804-90) and Samuel Naumbourg (1815-80); collectors and arrangers of Jewish folk and

liturgical music Arno Nadel (1878-1943) and Josef (Yossele) Rosenblatt (1882-1933, one of the most popular cantors and liturgical composers of the early 20th century). Other popular composers, many from the cantorial/choral tradition: S. Alman, M. Herschmann, S. Secunda, L. Kornitzer, A. Friedmann, J. Goldstein, Roskin, Peissachowitsch, Weiser, Bakon, Wilkomirski and Rothstein; other composers who were resident in Shanghai, such as the pianist/composer Hans Baer and Cantor Jacob Kaufmann, the conductor of the Hasmir choir.

Academic resources are currently being identified, including lectures, papers, books, magazine and online articles, including those by Yomi Braester, Professor of Humanities, University of Washington, *The Last Refuge: Chinese and Jewish Refugees in Wartime Shanghai*; Xin XU, founder and director of Diane and Guilford Glazer Institute for Jewish and Israel Studies at Nanjing University, *Jewish Refugees and Their Lives in Shanghai*. Also: David B. Gordon (2015), *A Tale of Two Diplomats: Ho Fengshan, Sugihara Chiune, and Jewish Efforts to Flee Nazi Europe*, Volume 20 (2), *Education about Asia*, pp. 20-25.

From Dr. Ho's own daughter, the article by Ho Manli, *Remembering My Father, Dr. Feng Shan Ho*, *China Daily*, 9-26-2007, as well as Roberta S. Kremer, *Diplomat Rescuers and the Story of Feng Shan Ho* (Vancouver: Vancouver Holocaust Education Centre, 1999). \*\* Other memorabilia, including Dr. HO's awards, photos and correspondence, from Dr. HO's granddaughter, Betty Pei-Wen, will be included as well.

*Japanese, Nazis & Jews: The Jewish refugee community of Shanghai, 1938-1945* Paperback – 1976 by David Kranzler (Author), Abraham G. Duker (Foreword).

TANG Yating, *Musical Life of Shanghai Jewish Communities 1850-1950, 1998-2005*, Shanghai Conservatory Press, 2007 (In Chinese).

Fictional accounts based on historical fact might include Amy Tan's *Valley of Amazement*, which spans more than forty years and two continents, resurrecting pivotal episodes in history from the collapse of China's last imperial dynasty, to the rise of the Republic, the explosive growth of lucrative foreign trade and anti-foreign sentiment, to the inner workings of courtesan houses and the lives of the early, foreign "Shanghaianders" living in the International Settlement, eventually erased by World War II.

Similarly, descriptive passages may be included from *Peony*, a historical novel by Nobel-prize-winning American novelist Pearl S. Buck, raised in China and fluent in Chinese. It is set in a Chinese Jewish community and deals with the cultural forces gradually eroding the separate identity of the Jews, including intermarriage. The book's main character, the Chinese bondmaid Peony, loves her master's son, David ben Ezra, but cannot marry him due to her lowly station. He eventually marries a high-class Chinese woman, to his mother's displeasure, because she values her unmixed heritage. The novel is ripe with such evocative names as "Street of the Plucked Sinew" and customs such as refraining from the eating of pork.

To add further color and dimension, selections from *Shimmer*, a musical work in progress based on the Shanghaianders' experience and scheduled for Broadway debut in 2019, could be filmed to enhance and enliven the documentary with musical selections that suggest the klezmer and other popular Chinese music of the period in Shanghai.



Chu Chem is another musical from the 1960s, that is loosely based on the history of the Kaifeng Jews, and (though a theatrical flop when performed in the late 1980s, with much questionable artistic license in the presentation) - could provide possible comic relief if skillfully utilized.

### **N. Preliminary Interviews**

The core production team has already begun contacting various Museums Shanghailanders and their families, as well as scholars, museum directors and other experts who can help bring this history to life and bring clarity to the complex interconnected cultural influences.

The following have been interviewed in person:

- Betty (HO Pei Wen) Carlson, grand-daughter of Dr. HO Feng Shan
- Margit Diamond, niece, and Ilana Diamond, great-niece of Lucy Kilinski Hartwich (a Shanghaileander and the headmistress of the Jewish Kadoorie School located inside the Shanghai ghetto, operating from 1939 to 1947).
- Mr. CHEN Jian, Director of the Shanghai Jewish Refugee Museum
- Michele Ferrier Heryford, Director and Founder of the University of Pittsburgh's Confucius Institute; member Asian Studies Center at the University of Pittsburgh
- Dr. Tina Phillips Johnson, Associate Professor of History at Saint Vincent College
- Prof. TANG Yating of the Shanghai Conservatory of Music

The team has had productive communications with contacts for artist Peter Max, who came to Shanghai as a 2-year-old refugee. His representatives have stated "we definitely want Peter involved."

Email correspondence has also secured the interest and background story information from the following story subjects:

- Professor Emeritus Irene Eber from the Hebrew University in Jerusalem
- Mike Medavoy, now Chairman and Chief Executive Officer of Phoenix Pictures,
- W. Michael Blumenthal, the former US Trade Ambassador
- TANG Sophia of the Shanghai Jewish Refugee Museum

### **O. USER-GENERATED CONTENT**

Not Applicable

2. **TREATMENT** – See Attachment 4
3. **BIBLIOGRAPHY** – See Attachment 5
4. **RESUMES/LETTERS OF INTEREST AND COMMITMENT**—See Attachment 6
5. **BUDGET** – See Attachment 9

**WQED MULTIMEDIA  
MEDIA PROJECTS: DEVELOPMENT GRANT**

**The Shanghailanders (WORKING TITLE)**

**TREATMENT**

The program opens with dazzling, modern scenes of contemporary Shanghai, China — the China of most Westerners' imagination: futuristic skyscrapers, bustling crowds, spiraling highways full of cars, flashing, multicolored lights turning night into day — a thriving, pulsating 21st Century port city.

In the midst of all these sights and sounds, the focus narrows to an older Jewish man, accompanied by his adult children, making their way through this mad chaos to the streets of a very different-looking segment of the city: older, more rundown buildings, erected in the early 1900s. He passes a facade adorned with a menorah; he stops to talk to residents — and his Shanghai dialect is impeccable. The locals seem pleased but not entirely surprised, and soon welcome the man and his children into their home... what was once his home during the Second World War. He is overcome with emotion as he revisits a familiar room where, he tells the group around him, his entire family lived out the war years. This man was a “Shanghaileander” (the precise individual, most likely Gary Matzdorff, will be determined during Development) — one of the nearly 20,000 who fled to Shanghai to avoid Hitler's Final Solution. His story, and those of a handful of others, will transport viewers inside an unbelievable true piece of human history that is part of Shanghai's long, complicated association with Jews from around the world.

The program then drops back to set the scene for what drove these people from their homes in Germany and Austria to this exotic, foreign city where they knew no one and were strangers to the language and the culture. Here, our story plunges into the dark days of Hitler's rise to power, culminating in Kristallnacht (The Night of Broken Glass), when attacks were encouraged on Jewish businesses, homes and synagogues. These chilling acts were but a part of the larger plan to uproot and eliminate the entire Jewish people and culture from Germany's future 1,000-year Reich. Our historical experts help fill in the details of this chapter.

At this point, the main hero of the story comes in: Dr. HO Feng Shan, consul general to China, living in Vienna. An admirer of classical music, Dr. HO had become friends with a number of musicians in the city. But he could hear the distant sounds of war and recognized the danger to his Jewish friends and associates. He began issuing exit visas, several hundred every month, well in excess of normal quotas, and clearly in violation of consul rules. Eventually, he was stripped of his diplomatic privileges and removed from his post. He was shamed by his superiors as well as some of his peers for his actions (which may be why he kept them a well-hidden secret his entire life).

His granddaughter, Betty (HO Pei Wen) Carlson, will help to tell his brave story. His deeds were only discovered after he died in 1997, as survivors came forward and began telling their stories to HO's daughter, Manli. He posthumously received the Shoah Righteous Among the Nations award, Lyndon Baines Johnson Moral Courage Award, and recognition by the US Senate and Chinese government. Dr. HO has since been dubbed “the Chinese Schindler,” after well-known industrialist Oskar Schindler (Schindler's List) who saved 1,200 Jews by employing them in his factory in Poland during WWII.

There was another diplomat who similarly defied his superiors to help about 2,000 Jews escape to Shanghai in 1940. He was the Japanese consul in Lithuania, Chiune Sugihara. Moved by the plight of Jewish refugees, this father of three and his wife risked their own lives at a time when the Nazis and their Lithuanian allies had slaughtered 90 percent of the country's Jews, according to the U.S. Holocaust Memorial Museum. Among those he saved was Chaya Small, now living in Florida, who also witnessed a crueler aspect of the Japanese occupiers in Shanghai when she was a child. Her story will be told as well.

The documentary then illustrates the typical long, fretful trek out of Austria or Germany for these refugees. Most spent their meager savings on the passage (some traveling in relative luxury — the last they would experience for years). Arriving with nothing, these Jewish immigrants were largely unfamiliar with Asia and ignorant of the Chinese language and culture. The refugees carried Nazi-issued passports stamped with a "J" for Jew and the words "For Exit Only."

Our leading Jewish scholar, Irene Eber, will add details from her own refugee experience as a teenager fleeing Nazi oppression, as well as from her study of Shanghai Jews in wartime China. She offers perspective on why the Chinese in Shanghai adopted and adapted to the flood of diverse Jewish peoples: was it something rooted deep in both cultures that resonated, or were they merely making the best of a situation beyond their control because Shanghai was run by outside influences? Eber will also share her understanding of the difficulties and conflicts that occurred between the many groups crowded into the Jewish 'ghetto' sections of Shanghai.

Included in the tens of thousands who came were Orthodox, Reform, Conservative and Ashkenazic Jews. They came initially from Austria and Germany, but soon also from Lithuania and Poland. These refugees were shocked by the sights, sounds and smells of their overcrowded host city. Most spent a hard, hungry, disease-ridden time acclimating to their new environment, yet sought to preserve their Jewish identity and traditions. While Shanghai was certainly no paradise, many were deeply grateful to have it as a place of refuge.

Most of these Jewish refugees thought their stay would be short and that they would return to the lives they knew before the war. They could never have suspected the level of destruction WWII would wreak upon that life and upon Jewish culture in Europe. The Shanghailanders had unknowingly embarked on a miraculous and challenging journey that saved not just their lives, but the history, tradition, religion, music and character of their Jewish heritage. At the same time, this heritage was fed and, in ways, strengthened by the proximity to everyday Chinese neighbors, teachers and musicians.

Polish Jewish writers used a Yiddish expression to describe Shanghai: shond khay, "a shame of a life." Still, people adapted because they had to. They clung to reading their Yiddish poems, publishing Yiddish, Polish and German language newspapers, as well as creating artwork, music and plays. Even with eventual Japanese occupiers' attempts to censor them, and in the sea of unfamiliar Chinese customs and language, these familiar things sustained the refugees.

Archival film and photos reveal the reality as people arrived in Shanghai, trying to find work in the rapidly filling neighborhood; some walking the streets wearing a board around their neck advertising their particular skill. As so many had no money upon arrival, they struggled to stay healthy and fed. Disease was rampant, due to the crowded conditions in the transport ships and in the local housing. Relief agencies, some run by already established Jewish groups, would help with food, clothing and even basic medical supplies. Typically, people would try to do the same work they did back in

Europe, but many, including highly trained and excellent musicians, had to work multiple jobs to survive. Some musicians became tutors, while others worked as common vendors and laborers. In general, the refugees and the locals got along; sometimes just with a passing nod of the head. Their children would often be the first to cross cultural boundaries, playing together in the streets.

Many Jews worked for local Chinese residents, cooking, doing house painting and making furniture and clothing; Quan Furong's memoirs mention housing up to six Jewish families in their home! (Quan ran a clothing business and recalls Jewish craftsmen cutting wood into small buttons that were sturdier than the traditional Chinese cloth buttons.)

In the early years of these Central European migrations, most Jewish immigrants were middle-class, including five renowned physicians in 1933; many other doctors followed and settled in the foreign concessions. Many of the musicians joined the Shanghai Municipal Orchestra or taught at the National Vocational Music School (now the Shanghai Conservatory of Music). Contacts at this conservatory will help to tell this history.

Newspaper and government reports show tension between Germans living in Shanghai and the growing numbers of European Jewish refugees, mainly calling on fears of economic unrest. Such reports increased after 1938, when thousands of all classes entered Shanghai after Germany's annexation of Austria in March and Kristallnacht in November. By 1939, there were more Jews in Shanghai than in any other refugee settlement in the world. Another 1,000-2,000 Polish and Lithuanian Orthodox and Hasidic Jews repatriated from Japan, settling in Hongkou in 1941. Most of these were saved by the Japanese consul Chiune Sugihara.

Dormitory-style housing called Heime were established to shelter and feed the poorest of the Central European refugees. Others lived in rented lodgings. The International Settlements' governing body, the Shanghai Municipal Council, could not devote much funding or relief for the Jewish refugees because they were already overburdened with the large Chinese refugee population. However, the Sephardim created the Shanghai Hebrew Relief Society, the Committee for the Assistance of European Jewish Refugees in Shanghai, and the International Committee for Granting Relief to European Refugees (International Committee, or IC). A Russian Ashkenazi group established the Shanghai Jewish Communal Organization (Ashkenazi) in 1931, but were generally not involved in the Central European Jewish relief efforts in the 1930s. The Japanese-sponsored Shanghai Ashkenazi Collaborating Relief Association (SACRA) was formed in 1943.

Generally speaking, these disparate Jewish sects would help each other. But, there was also separatism, occasionally bordering on friction, between groups. Established populations, mostly Russian Jews who escaped the Revolution of 1917 and the older Sephardic Jews, felt pressured by the huge injection of people into the area where resources were stretched to breaking. There were also real and perceived differences in social standing among the various clans, which served to keep groups largely apart from one another, and in particular, made intermarriage difficult if not outright forbidden.

At this point, the documentary diverges to add background essential to understanding Shanghai's history with earlier Jewish migrations. Our scholars reflect on the earliest known influx of Jews to China. Some believe they arrived as early as the Tang Dynasty (618-907), though certainly they had come via the Silk Road from 960 to 1200 during the Northern Song dynasty. Woodblocks, paintings, and stone stelae said to date back to that time, will lushly illustrate this period, when it is believed that these Jews came into what is now Kaifeng, in Henan province, and assimilated into the culture,

dressing in Chinese attire and speaking the local dialect, while still preserving Jewish traditions and customs (one of which was avoiding the consumption of pork), and even building a synagogue in 1163.

During the Ming Dynasty (1368–1644), an emperor conferred eight surnames upon the Jews, by which they are identifiable today: Ai, Shi, Gao, Gan, Jin, Li, Zhang, and Zhao. By the beginning of the 20th century one of these Kaifeng clans, the Zhang, had largely converted to Islam.

Our experts go on to tell how later and more definitively documented Jewish immigration to China happened in the second half of the 19th Century, many being Mizrahi Jews from Iraq. Influential families such as the Sassoons, Hardoons, Ezras, Nissims, Abrahams, Gubbays and the Kadoories, some of whom may well have made their fortunes in the opium trade after China's defeat in 1841 following the Opium War, continue to wield tremendous economic wealth today. Monuments to these early families' success can be seen in the Beaux Arts mansions and other notable buildings still standing in Shanghai.

Elias David Sassoon (a surname made familiar by renowned hairdresser Vidal Sassoon), was an early and highly influential Jewish merchant and banker, arriving via India around 1850. Since that period, Jews gradually migrated from India to Shanghai, most of them being engaged from Bombay as clerks by the firm of David Sassoon & Co. The community was composed mostly of "Asian," (Sephardi), German, and Russian Jews, though there were a few of Austrian, French, and Italian origin among them.

Jews played a major role in developing China. Silas Aaron Hardoon, partner in the firm of E. D. Sassoon & Co., served on the French and English councils at the same time. During the early days of Jewish settlement in Shanghai, Jews there were involved in the trade in opium and Bombay cotton yarn. The Sassoon, Kadoorie, and Hardoon families continue to enjoy great influence in China (and across the globe) today.

After World War I, many Ashkenazi Jews came from Europe, particularly Russian Jews fleeing pogroms in several towns, and, after the Russian Revolution of 1917, many White Russians, fled to Harbin (former Manchuria). Later, when the Japanese invaded Manchuria, many of these people fled to Shanghai. Dr. Sun Yat-sen, founder of the Republic of China, admired the Jewish people and Zionism, seeing parallels between the persecution of Jews and the domination of China by the Western powers. He said: "Though their country was destroyed, the Jewish nation has existed to this day. [Zionism] is one of the greatest movements of the present time. All lovers of democracy cannot help but support wholeheartedly and welcome with enthusiasm the movement to restore that wonderful and historic nation, which has contributed so much to the civilization of the world and which rightfully deserves an honorable place in the family of nations."

Between the time of the 1842 Treaty of Nanjing (ending the first Opium War) and the mid-20th Century, Shanghai absorbed countless European and American settlers who enjoyed its booming, cosmopolitan, multi-cultural atmosphere, eventually earning it the nickname "Paris of the Orient." Vignettes from the 1932 film *Shanghai Express*, with Marlene Dietrich and Anna Mae Fong, will help evoke this period in the city's history.

This group of foreigners was the first to be called "Shanghaianders," and included such luminaries as the American socialite Wallis Simpson, who would go on to marry King Edward VIII after he abdicated his throne for her. Ballet prima donna Margot Fonteyn, whose family moved to China

when she was 4, went to Shanghai as a teenager to study under Russian émigré teacher George Goncharov. While her mother took her back to London to start her ballet career, Margot's father stayed behind and was interned by the invading Japanese.

Shanghai prior to 1939 was a mix of British, French and US self-governing 'concessions' alongside the weakening Republic of China and increasingly aggressive Imperial Japan.

Returning to WWII Shanghai, the program will strive to recreate, through photographs, film, and survivor memories, the grim realities of the refugees' housing, the poor sanitation, the inadequate hospitals and other deficient public amenities that made these relief organizations so critical. But, the film will also present the hopeful aspects; what people did to make life bearable and perhaps even enjoyable. For a time, there were puppet shows (in German) that both entertained and propagated Jewish stories. But the greatest escape involved music.

Some of the most intriguing Shanghailanders profiles are those of the musicians, of which there were a great many. Two brothers, Otto and Walter Joachim, opened a music studio and put together a band after arriving in Shanghai. One of their students, cellist Situ Zhiwen, was overwhelmed when Otto wrote down the notation for a Paganini sonata by listening to a record, and the brothers taught the famous Chinese cellist to play it.

But the brothers couldn't live by music alone, and, though once famous musicians back in Europe, they became street vendors by day and played in local cafes at night, often working 12 hours or more each day. They also recorded over 30 albums during their stay, the most notable containing a song heard in Shanghai ballrooms and made famous in China at the time by popular singer Chen Gexin (also called Lin Mei). That song would go on to become a hit in 1950s America, recorded by singer Frankie Laine as *Rose, Rose I Love You*. The song in its various iterations will be included in this segment, as will others of the Joachim brothers' surviving recordings.

Music was pivotal to WWII Shanghailanders' survival and sanity. Many of the wartime Jewish refugees were musicians and composers who went on after World War II to make their contributions to the realm of classical music and to populate many of the world's great orchestras. Among these is the prolific artist Wolfgang Fraenkel, whose compositions were strongly influenced by his Chinese host environment, in particular, by Chinese poetry and music he heard during his exile in Shanghai. He would complete the *Drei Orchesterlieder* (Three Orchestral Songs, Op. 113-15) a piece modeled after Chinese poems from the Tang and Song Dynasties and translated into German.

Rare ephemera and other documents (a majority of which are at the Shanghai Conservatory of Music), along with commentary by Professor TANG of that institution, will help reconstruct the now vanished musical world of the Shanghailanders: a world of many and varied musical performances that served as a subjective marker of cultural identity within this enclosed enclave (characterized more by its heterogeneity than by its suggested Jewish commonality).

Music performed by Jewish refugees of different backgrounds occurred frequently in evening musical performances, usually live at clubs, homes and synagogues, but sometimes broadcast on the Shanghai American radio station XHHZ. These programmes, vocal items (solo, chorus, and ensemble) were interspersed with instrumental pieces — works either by Jewish-European composers working in the Western art music tradition (e.g., Bruch's cello works *Kol Nidre* or Wieniawski's violin concerto), or by classical composers such as Torelli, Bach, Handel and so forth. Most of the vocal items were liturgical songs (such as the *Kiddush* sung to sanctify the wine at Shabbat, or for holiday, wedding, or other important life events), songs set to Biblical texts or arrangements of Jewish and Yiddish folk music. There were also Chassidic songs, Jewish art songs

and Yiddish theatre and operetta songs (e.g., Raisins and Almonds, a poignant lullaby from Avrom Goldfadn's 1880 Yiddish theatre production Shulamis).

Surviving programmes from the times show the names of beloved and often-played 19th century Jewish composers of the Reform tradition. This was music by cantors and choir conductors in European synagogues whose works were created in the Jewish tradition, yet under the influence of Western music, including pieces by Louis Lewandowski (1821-94), Among the composer names that were played in the refugee city were Solomon Sulzer (1804-90) and Samuel Naumbourg (1815-80); collectors and arrangers of Jewish folk and liturgical music such as Arno Nadel (1878-1943) and Josef (Yossele) Rosenblatt (1882-1933), one of the most popular cantors and liturgical composers of the early 20th century. Other favored composers, many from the cantorial/choral tradition, were S. Alman, M. Herschmann, S. Secunda, L. Kornitzer, A. Friedmann, J. Goldstein, Roskin, Peissachowitsch, Weiser, Bakon, Wilkomirski and Rothstein. Programmes also included works by composers then resident in Shanghai, such as the pianist/composer Hans Baer and Cantor Jacob Kaufmann, the conductor of the Hasmir choir.

Perhaps most fascinating among the singers and musicians were the 'everyday' artists who performed in the synagogues or for Shabbat or weddings — the klezmer bands and cantor singers whose music underscored the daily sorrows, sacrifice and celebration of the exiles. It is here, the documentary plans to excerpt selections from the new musical, Shimmer, which features traditional Jewish as well as Chinese music, to capture the sounds and the impact of music on both cultures in this troubling time. These contemporary excerpts will transition out of actual stories by artist-survivors.

Another Shanghailander whose story can be richly illustrated is Horst Eisfelder— because he started becoming interested in photography upon arriving as a 13-year-old after a long, seasick journey out of Germany and through Italy. He documented commonplace scenes of his life in the ghetto, and eventually became a successful photographer, publishing Chinese Exile, My Years in Shanghai and Nanking in 2004. The book also contains clippings, letters and other archival memorabilia.

Interestingly, the Eisfelder family managed to open a very successful cafe, using \$1,000 sent to them from a relative in America. Called Cafe Louis, it was a popular gathering place that sold drinks, cakes and hot chocolate and employed local Chinese staff. But the Japanese occupation shut down the cafe, forcing the Eisfelders into the ghetto and causing Horst's father to have a serious heart attack. The family did manage to re-open the cafe with another partner in 1943, but restrictions on fuel and electricity prevented it from serving food like before, and it was never the same place.

From here, the story transitions to an extreme contrast from the gritty, black and white scenes of the ghetto to bright, trippy imagery — familiar to any who lived through the 1960s in America. It is the singular work of Peter Max. Perhaps one of the most familiar of the Shanghai survivors, iconic 60s 'psychedelic' artist Peter Max returned to the city in 2013, searching for his beloved 'amah' or Chinese mother/nanny. He wanted to make her life and her family's better, but he was unable to find her.

His full name was Peter Max Finkelstein when he first arrived from Germany as a 2-year-old with his parents, Jacob and Salla Finkelstein; there are photos as proof, but no photo of his amah, the woman Peter claims opened his eyes and soul to art. He recalls drawing with his father at a very young age, and his parents realizing he should have someone to teach him. They found a Chinese artist on the street, who sent his daughter, Umba, to instruct the young Peter and also be his nanny. The two

remained very close, and Peter recalls crying when he had to leave both his dear amah and his kitty. “My biggest blessing was that I grew up in Shanghai,” Peter has said. Video recordings of Peter’s visit to China and extensive recorded interviews from 2013 will help flesh out his story, arguably one of the best examples of Shanghailanders influence on the art world. The program postulates whether the 1960s and 70s would have felt as bold and bright without the works of Max; certainly the Beatles’ trademark Yellow Submarine album and animations would have suffered had Peter Max not survived the exodus from the Third Reich.

Recollections from everyday people will provide additional compelling details of this hard life; for example, mothers who were pregnant or became pregnant during these trying times; those who lost their babies and those whose children survived to become a “Shanghai Baby” — one of the 500 children born in the ghetto during those lean and harsh years.

One of these “Shanghai Babies,” Mike Medavoy, survived to make a huge impact in American popular films. Hollywood certainly benefitted from this survivor’s influence. Starting in the mail room at Universal Studios, Medavoy worked his way to the top, and the movies created under his leadership at TriStar Pictures, Orion Pictures, and Phoenix Pictures (both of which he co-founded), include *Amadeus*, *Dances with Wolves*, *Silence of the Lambs*, *Black Swan* and a host of other favorite titles. Medavoy will reveal how his early years in Shanghai may have informed his later interest in the types of film stories he became famous for. Excerpts from some of his best-known movies will punctuate the impressive life of a man born into the challenges of 1941 Shanghai, where his mother made dresses for Chinese actresses and his father worked as a mechanic. He will share how he believes his childhood drove him to succeed and to want to tell compelling (often dark) stories through moving pictures.

Shanghaier children had to be educated. Education for boys as well as girls was critical in Jewish tradition. Some children coming from Austria had been banned from education beginning in 1939. Relatives of a teacher at the well-known Kadoorie School in Shanghai currently live in Pittsburgh, PA and will share this woman’s story as well as a treasure trove of articles, papers, photos, essays and other memorabilia from teachers and students at this remarkable little school. Margit Diamond’s aunt, and Ilana Diamond’s great-aunt, Lucy Kilinski Hartwich, was a founder and teacher at this important school. She met the wealthy Sephardic Jewish Kadoorie scion, Horace, aboard a ship en route to Shanghai, and he paid to set up and the school for roughly 600 students. Memories from schoolchildren still alive today will add to this story, reliving the lessons and games played (some borrowed from Chinese friends, like a rubber-band-skipping contest). The school was also vital to preserving Jewish religious and traditional practices, and languages (Hebrew especially).

Existence for virtually all exiles became even more difficult after Japan invaded China in 1937, starting the War of Resistance (Second Sino-Japanese War, 1937-45). Using archive footage and audio excerpts, the focus shifts to this critical moment in history, with the Imperial Japanese eventually taking over control of Shanghai in 1941. These new masters were strict and uncompromising. By 1943, they turned the Shanghailanders’ part of town into a virtual ghetto, with the benign title of Restricted Sector for Stateless Refugees in Hongkou district. Japanese authorities pushed Chinese refugees to the countryside, creating a system of household registration, travel permits, boundaries and checkpoints. Electricity, coal, gasoline, food, currency and transportation were rationed or eliminated; banks, businesses, and stores were shut down, and the vibrant urban Shanghai concession life ground to a halt. Our Chinese scholars provide context for this turbulent period.



Chaya Small was another of the “Shanghai Babies” born in the refugee ghetto during the war years. Her family had escaped Lithuania with the help of Japanese diplomat Chiune Sugihara, but Chaya would see another aspect of the Japanese who invaded China during WWII. Now in her 80s, Chaya still recalls a terrifying incident involving an infamous Japanese administrator named Ghoya and her father, Rabbi Walkin. Her father had come to Ghoya for permission to leave the ghetto to get his daughter emergency medical attention. Ghoya commanded Walkin to lay his head on the desk, drew his saber — and brought it slashing down. Chaya thought he was going to cut her father’s head off; instead, he had just cruelly severed the rabbi’s long beard, causing the other Japanese soldiers to burst into laughter. The program will use interviews from Chaya and her family in retelling this incident.

While the Japanese would thus terrorize the Jewish occupants, and likely created the ghetto in solidarity with their German allies, their presence ironically may also have saved lives, as they would not allow the Nazis to deport or exterminate the Shanghailanders, which documents show may have been attempted. Prior to the ghetto’s establishment, SS Colonel Josef Miesinger was allegedly sent with a canister of Zyklon B gas to advise on how to eliminate the city’s Jewish residents. He did not succeed.

At World War II’s end, from 1949 to 1956, the Jewish population rapidly left Shanghai for other parts of the world. Survivor memoirs and our experts’ research say this was because of improved conditions in Europe, the establishment of Israel, and easier immigration into the US, but also due to the uncertainties of the escalating Chinese civil war between the Communists and the Guomindang. Survivors and scholars comment on how this escalating conflict bore frightening similarities to the buildup of Nazi aggression in Europe. The Shanghai of the war years vanished almost as quickly as it had materialized and, in fact, stayed largely unacknowledged from the 1950s through 1980s in Shanghai and throughout China.

Our story comes now to the striking contrast of present day booming, thriving Shanghai, where the influence of centuries of foreign influence, including Jewish prosperity and know-how, continue to infuse the city with energy and personality. The city seen today emerged from two distinct periods of explosive growth on both sides of the Huangpu River. On the Bund, there are the traces of the economic activity of the 1920s and 1930s that made Shanghai the “Paris of the East,” activities fundamentally linked to a Jewish merchant class. Across the river, in Pudong, there is the new Chinese and global city devoted to the spirit of commerce—understood among some Chinese as the spirit and “secret” of the Jews.

In the years since the Second World War, there have been efforts to protect and preserve the physical remains of the Shanghai ‘ghetto.’ In the shadow of Shanghai’s pulsating skyline, visitors are seen touring the small, but striking Jewish Refugees museum and its wall of names. Around this humble building are equally humble and rundown structures, apartments nearly as crowded as when the Jewish refugees occupied them 80 years ago. There is huge pressure to demolish and develop the area. As Shanghailanders age and die, fewer come to revisit their past, and even fewer of their children and grandchildren will make the pilgrimage.

But an interesting phenomenon has also emerged in the past decade: the rekindling of Jewish studies in a country where religion has been repressed for generations. These new Jewish scholars include a majority of Chinese. YU Weidong is among them; a graduate of China’s Jewish Studies program, launched by Peking University in the 1980s, largely because of the interest in preserving the rich WWII Shanghaileander history. YU is fluent in Hebrew, familiar with the Talmud and Hebrew

scriptures and in love with the music, culture and what he considers the romance of this fascinating moment in time. Today, YU eagerly greets tourists interested in this community that flourished during WWII. Israel and China have only enjoyed diplomatic relations since 1992, and steadily, scholars from the two countries have escalated exchanges to try to preserve and make sense of this chapter before it is forgotten.

And there is an even larger legacy that has recently been embraced by the Chinese, generally, and Shanghai and some of its most iconic buildings is its symbol. In 1911 Sun Yatsen declared the birth and celebrated the founding of the revolution and the new Republic in the Peace Hotel, a hotel owned by foreigners (the wealthy Kadoories) and a symbolic center of western norms (jazz clubs, foreign languages spoken, and a place famous foreigners stayed). Declaring the new age of Chinese governmental reform from a place that was the center of foreign occupation (the Bund) in a city whose complex history with foreigners was bitterly disputed, was a symbolic layering of the old ways onto new reforms. Other Chinese leaders subsequently used the hotel for various functions (Chiang Kaishek, and later, The Gang of Four during the Cultural Revolution). This can arguably be interpreted as the Chinese vanquishing foreign influence by occupying their spaces and simultaneously emulating and owning as their own - what foreigners once created. In short, the Chinese propaganda machine now looks upon the foreign influences in Shanghai, and specifically, past relations with Jewish migrants, as something positive that the Chinese were responsible for, with an eye toward how that will be beneficial, economically, politically, and socially in the future.

Returning to Gary Matzdorff, whose pilgrimage to Shanghai opened this documentary, we see him with local resident CHEN Zhenhong, whose education in the US Matzdorff had completely paid for because they had struck up a friendship on Metzдорff's earlier visit to the city. CHEN was struck by Metzдорff's perfect Shanghai dialect and Metzдорff was impressed by CHEN's knowledge of the Jewish history of the area. It was one way Metzдорff could say thank you to the city for saving his and thousands of others' lives.

The Shanghailanders tale draws to a close in modern-day Shanghai with local Rabbi Shalom Greenberg, who advises the nearly 2,000 Jews still living in the city today. While his family was not among the wartime Shanghailanders, and he only learned of that history when he came here, he exhorts all Jews in the city to give back to Shanghai, primarily by helping its older, struggling Chinese population in the former ghetto region, as a way of thanking them for their friendship during WWII.

Rabbi Greenberg even thinks this appreciation could go as far as Jews providing financial support to help the Chinese completely tear down and redevelop the rundown buildings of the original ghetto! The rabbi intimates that selfishly saving these physical links to the past may not be the point, especially to a people known for preserving memory and for being nomadic; historically in exodus. Perhaps only a small memorial needs to remain. The good deed was done, the collaborations happened and the culture, tradition and beliefs were preserved. The memory remains — and recognizing the friendship and deep, abiding gratitude is what really counts.