

In the film "Dark Lullabies", filmmaker Irene Angelica<sup>o</sup> chose to make a <sup>movie</sup> film about a search which was important to her. She is, herself, a 'child of survivors', the survivors being those of concentration camps from World War II in Germany. She based the film on her father's manuscripts and then continued a search for her own identity.

Irene narrated the film and started<sup>ed</sup> doing so immediately by showing black and white pictures of her parents <sup>as she</sup> and introduced them to the audience.

Actual footage of the camps are shown throughout the film. People of all ages with the same helpless look on their faces, the look of hope. Here the tinkling tune of a lullaby is played which is followed by a small picture of a little girl sitting on a step hugging her puppy dog. After looking at this lonely little girl with her friend and then to clips of children in the camps showing their tattooed arms of numbers, one tends to wonder... did all this really happen?

One way Irene Angelica<sup>o</sup> showed us the truth of the camps were the black and white clips of innocent people in these horrendous places. We were shown film of beatings, dead bodies in pits, the sick, emaciated faces of adult victims as well as children. This actual footage proved to be effective in showing us what happened to her people and why this search is so important to her. This helped the audience understand and become more involved in the film.

At first, Irene takes us to a conference held in Montreal for these 'children of survivors'. At this conference we

past tense

good idea!

not a sentence

present tense

good



listened to others' views of their lives and their feelings *tense*  
about their parents. During the conference, there was *is* no back-  
ground music played at all, perhaps to let the audience in on the  
emptiness felt by those people who *are* speaking. */ soon*

Irene then travelled to Israel for a large gathering of  
Jews from all over the world, *(sp.)* all in search of relatives and  
friends from the war. The motive for this gathering was shown  
by one man describing the loss of his wife and children, and *by he*  
*does* so quite emotionally. She also went to a museum about the  
Holocaust. There were pictures of the camps, the ovens, the  
scars, and the dead. The Jews use this museum to prove their  
dignity of moving on after surviving such a terrible ordeal.

A very effective element of the film, I thought, was the  
lady telling a story about herself. After the war, she went  
searching for a place to live, and she came upon deep pits in the  
ground full of dead Jews. Then, we saw actual clips of these  
pits. The mixture of these shots made me feel extreme sympathy  
for this lady, as well as others, who had to see and go through  
all that.

*after*  
~~Proceeding~~ the events in Israel, the setting switched to  
Germany. Upon arrival in Germany, *(sp.) pan* scanning shots of the  
beautiful countryside, the farmland, the mountains are used to  
identify with the idea that the Germans try to hide the fact  
that any camps of such ever took place.

Such ignorance was proven during interviews with other  
German residents. When speaking with a young, present day German  
soldier, he was asked about the Holocaust and immediately  
answered referring to the film. He did so a second and a third time.  
He even claimed that a major error in the film was that of the  
German army uniforms not being correct. Don't they realize



what their people are responsible for?

Again, a young woman, who as a child was totally oblivious to ~~th~~ truth about the camps. Her teachers told her they were cemeteries. She only began to learn the truth on the evening an old Polish man came to her door asking of relatives who had been at this place. She then discovered foundations to a building which had actually been part of a camp. The camera walked through the woods and came upon this foundation, and we perceived it as though we were the ones discovering it ourselves.

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The idea of the Germans being responsible for such horrible stories is not considered by the Germans. They have simply erased it all from their minds. We saw film of Nazi soldiers being arrested on charges based on their contributions to the camp. The granddaughter of one of the convicted men was asked if she could understand why or how any of this happened and if she could believe her grandfather was a part of it. A closeup on her face showed her thinking, thinking hard about it as though she'd never thought of it before. The closer the shot zoomed in on her face, the more intense her thought seemed to be. She finally answered, "No, I do not understand." The answer <sup>was</sup> immediately followed by a picture of her grandfather, a man who did not look mean or savage as he would have had to have been to be a part of the camps.

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Finally, Irene is on the train to Dachau, the source of her pain. The countryside covered in mist rolls by as the dreary music of death is played. This train ride in to Dachau symbolized the train rides into Dachau her Jewish relatives had taken so many years ago. Upon arrival in Dachau, the camera <sup>is</sup> her eye's view as we walked through the crowds at the train station.

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S

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present  
tense

The voice over <sup>is</sup> ~~was~~ that of Irene's and of her thoughts at that moment. Her questions <sup>are</sup> ~~were~~ also those of the audience which ~~was~~ <sup>is</sup> very much involved in the serach by now. Questions that <sup>arise</sup> ~~arose~~ ~~were~~, "Was that old man a soldier back then and did he partake at the camps?" as she walked <sup>S</sup> past an old man. This fashion <sup>?</sup> puts us directly in her shoes during this, the climax of her investigation. She <sup>sees</sup> ~~saw~~ all these people and wondered <sup>S</sup> why they didn't do anything during those days. "Could they not smell the burning bodies? Did they not see the desperate faces of those on the trains going into the camps?"

Subj/verb More questions as she views the camp from a lookout point, such as "How could this have happened here?" because the country looking so serene and beautiful. It just didn't seem to fit in. } not seen / good

We went to the camp at Dachau. We saw Irene walk through the gates slowly, and stand in the vast courtyard surrounded by nothing physically but by many recollections of pictures she'd seen and stories she'd heard. Then again, the emotional effect of black and white clips of hundreds of people at the camp calling for help in their eyes. Inside, the triple bunk beds in endless rows are empty now, but clips of sick, hungry people in them bring them to life with scary thoughts. } not seen (good

Then Irene sits on a ledge looking nowhere. We saw those poor people being thrown into deep pits full of dead bodies, then we saw the deep empty pits now. This extremely effective, emotional clip put both the audience and Irene in deep thought asking the same question..."WHY?"

A closing statement from her fathers' manuscript was read by Irene while the camera focused in on her focusing in on the house where she was born. The quote referred to the dignity these



survivors had, just for surviving and the will they had to continue and start again. Her father realized, while watching his daughter being born, that she <sup>was</sup> ~~is~~ the next generation and she should have the chance to live and enjoy; something his generation didn't have. She was then brought up by loving and affectionate parents.

This film brought up questions I never knew existed. I found myself having tremendous respect for these people rebuilding their lives and having such dignity in continuing. The beautiful German countryside <sup>did</sup> ~~does~~ not mix well with the ignorance of its people. I felt frustrated listening to these people speak as though nothing had ever happened. -This fantastic film deserves credit, and Irene Angelica<sup>o</sup> deserves even more for allowing her audience to share her deep and moving experience.-

good/