

Vera Haymann's Theater in Chains

Episode 25 of *Exile*

A Production of the Leo Baeck Institute – New York | Berlin

Released February 24, 2026

JOSHUA MALINA: In the small kitchen of a second-floor apartment in Amsterdam, a group of people sits in silence. It's cold outside, but here, a crackling stove warms the space. The room is lit by flickering candles. In the tense quiet, all eyes are on a makeshift stage. Suddenly, a hand puppet in a Nazi uniform pops into view. His head is made of painted clay and wood, a sickly smile fixed in place beneath a coat of varnish. He speaks.

GERMAN SOLDIER PUPPET:

We are not as bad as we seem.

Oh, remember that.

We carry out what others believe.

Entirely without hatred.

We ourselves have no reason to complain.

But no one asks.

So we must hunt the hunted.

Because that's how we like it.

JOSHUA MALINA: It's December 1944. The Netherlands has been under Nazi occupation for three years. World War 2 is at its height. The play is called "Christmas Legend 1943" written by Grete Weil, a German-Jewish writer. The puppeteer is Vera Haymann, a young Jewish artist. Grete and Vera are both in hiding at this address, aided by Vera's boyfriend, Herbert. Their audience is a mix of Jews and non-Jews, religious and secular, some in hiding, some still free to move. What binds them together is a single goal: to resist the Nazi regime. The risk is enormous. If anyone discovers

what's happening here, everyone in the room faces arrest, or worse. The satire in Grete's play is biting. The German soldier, a ridiculous painted puppet, twists Nazi cruelty into cowardice. And in this small, hidden kitchen, as the puppet show unfolds, something rare breaks through the constant fear. Laughter.

THEME MUSIC

JOSHUA MALINA: Welcome to Exile, a podcast from LBI, the Leo Baeck Institute, New York. I'm Joshua Malina. When everything is taken away—then what? From LBI's archives, untold stories of Jewish lives in the shadow of fascism. Today, the story of art, resistance, love, and a secret underground puppet theatre.

THEME OUT

JOSHUA MALINA: Vera Haymann was born in Hamburg in 1918, the second daughter of a cultured, middle-class Jewish family. When she was just five years old, her father's work in the timber trade took them to the Netherlands. A natural artist, Vera went to the New Art School in Amsterdam, training as a designer. Her school believed that the arts should be treated as a unified whole. To that end, it housed a printing company, along with architecture and theatre departments. Design students learned every aspect of theatre, from writing plays to making sets and costumes. For Vera, this education would prove invaluable in ways she could not yet know. Eventually she was hired at a design shop owned by a man named Herbert Meyer-Ricard.

TANJA SWANSON: My parents met at my dad's business. My mom just finished her art school and that was her internship. She didn't get paid, but that was her first job with him and that's how they met.

JOSHUA MALINA: This is Tanja Swanson, Vera's youngest daughter. Her father, Herbert, had fled Germany in 1935.

TANJA SWANSON: In Germany, my dad was in a theater that was against Hitler. And I think one of his friends was murdered by Hitler. So that was the time that he decided to flee to Holland. So that wouldn't happen to him.

JOSHUA MALINA: In Amsterdam, Herbert started over, opening a graphic design studio focused on posters, books, and political pamphlets. It was on the second floor of a small apartment building. Vera's role at Herbert's studio grew from unpaid intern to employee. And somewhere along the way, their bond with each other grew, as well. Perhaps, surrounded by art and politics, they recognized a shared conviction: the power of human creativity. And, of course, they also had some fun.

TANJA SWANSON: In my mom's story that she wrote down about the war, she talks about going to the beach with my dad and that was the beginning of their romance.

JOSHUA MALINA: For Vera's family, these were good days. As things escalated in Germany under Hitler, their move to Amsterdam back in 1923 seemed almost like foresight, even luck. But everything was about to change. On May 10, 1940—eight months after the start of World War II—Germany invaded Holland. As part of a wider campaign to swiftly conquer Western Europe, Hitler's invasion started in the early hours.

ANNEMIEK GRINGOLD: This was against everything the country anticipated.

JOSHUA MALINA: This is Annemiek Gringold, Chief Curator of the Amsterdam National Holocaust Museum.

ANNEMIEK GRINGOLD: The country hoped to remain neutral as the country did during the First World War. So when the Nazi troops invaded the war only lasted for five days and then the occupation started.

JOSHUA MALINA: The Netherlands was poorly prepared for war. Its forces were small, outdated, and under-equipped. Germany, on the other hand, attacked with a modernized army. It unleashed the first large-scale airborne assault, dropping thousands of paratroopers on Dutch airfields, bridges, and cities. When news of this attack hit, 22-year-old Vera Haymann wasted no time in grabbing her bike and racing through Amsterdam to Herbert's house. She arrived to find him frantically burning piles of books and political pamphlets, clearing out drawers and cabinets. He knew how the Gestapo operated and what they would do if they discovered his "red" past. He was just

in time. After four days of intense fighting, German forces bombed Rotterdam. Faced with the threat of more bombings, the Dutch surrendered the next day.

ANNEMIEK GRINGOLD: But as a neighboring country, the Netherlands were very much affected already by Nazi Germany and Hitler's rise to power as soon as he did, already from 1933, when opponents of the Nazi regime started fleeing Nazi Germany.

JOSHUA MALINA: For the German Jews who had fled to the Netherlands, and for the Dutch Jews who had always called it home, new restrictions under the Nazis came gradually at first. But by the second year of occupation, they came faster. Just like in Germany, Jewish professionals were eventually barred from their associations; professors, doctors, and lawyers could no longer work. Then everyday life itself was stripped away. Access to parks, swimming pools, cafés, cinemas—all forbidden. Then, on April 29, 1942, Jewish people in the Netherlands were ordered to wear the yellow star. Vera later described what it was like to wear the star in an illustrated memoir she wrote about the occupation, now preserved in the Leo Baeck Institute's Archive in New York.

VERA HAYMANN: In an instant, the full meaning became clear to us. We went upstairs and you sat by my bed late into the night, comforting me after a crying fit that I couldn't even explain myself. I knew this was the beginning of the end. Everything that would come afterwards—the petty torments, the horrors, the terror and the death—was only the inevitable consequence of this one thing: the star, the branding of the cattle for slaughter.

JOSHUA MALINA: Typewritten on pale blue pages, Vera's memoir mixes whimsy with stark defiance. Almost childlike drawings—playing cards, a girl in a red hood—sit beside dark images of barbed wire and swastikas. As Nazi horrors in the Netherlands grew, Herbert urged Vera and her family to go into hiding. Herbert was only partly Jewish, classified under the Nuremberg Laws as a "Mischling". That status gave him a narrow margin of safety, and he offered to help the family. But Vera's father refused. He believed defying the Reich would only make things more dangerous.

TANJA SWANSON: My mother talked regularly about her family and she was always very upset that they didn't take my dad's advice at the time to go into hiding. My mom's dad had worked in the U.S. and he could have gone to the U.S. without a problem because he had all these contacts there. Her dad always said, I came home from the US to fight in the German Army in the First World War, and they won't do anything to me cause I came home to fight for them. But of course, that wasn't true.

JOSHUA MALINA: When Vera couldn't persuade her family to go into hiding, she told them she had broken up with Herbert and was fleeing the country. In reality, she was planning to hide at his apartment. She describes her final meal with her family in her memoir.

VERA HAYMANN: During dinner, we mostly sat in silence, glancing at each other from time to time. Then the moment to say goodbye had truly arrived. Everyone hugged me for a long time and asked, "What if we never see each other again?" At the time, I didn't realize quite how right they were. For a few brief moments, I doubted whether leaving was the right decision, and whether it might put them in more danger. But I had thought everything through a hundred times, and my decision was final.

JOSHUA MALINA: Once Vera left her home and family, Herbert began to cover her tracks.

TANJA SWANSON: I always heard the story. My dad went all the way to the south of Holland to mail a card to her parents, which would look like that she had gone to Belgium or further south. But she was, of course, in Amsterdam, but she didn't want them to know.

JOSHUA MALINA: On November 9, 1942, Vera went into hiding. Annemiek Gringold again:

ANNEMIEK GRINGOLD: Now, for Vera to go into hiding was a very risky operation. She was what the Nazis considered a full Jew, and thus had to be deported according to their ideology and policy.

JOSHUA MALINA: Hiding Vera was also very dangerous for Herbert. The punishment could mean arrest, or even death. It was a risky act of love. Herbert built a hiding spot for Vera in his apartment with a carpenter friend.

TANJA SWANSON: In a small little back room, they made an extra wall and made it into a bookcase. And so they went into hiding there when it was necessary. And they got in through a little slider in that wall and they could crouch in quickly when there was danger or when people visited that they couldn't trust.

JOSHUA MALINA: The slider was concealed by a movable shelf covered in books. Vera could slip behind the wall, and the shelf would be pushed quickly back into place. Herbert and Vera practiced the maneuver often, until Vera could disappear in seconds.

TANJA SWANSON: Also they rang a bell if somebody came they didn't trust. And inside the hiding place, there were several straw cushions, put together in some blankets, they could be a bed, a very small bed. So it wasn't like Anne Frank that it was a whole house behind the bookcase, but this was just a hiding place behind the bookcase.

JOSHUA MALINA: Vera was, in fact, hiding only a few blocks away from Anne Frank. And just like Anne's famous diary, Vera's memoir, was written during her two long years in hiding. She called it *Zwei Jahre Tauchpferdchen*. Two Years of Diving Seahorses. Her title is a play on words. In German, *untertauchen*—"to dive under"—became wartime shorthand for going into hiding, a new concept at the time. Vera's *Tauchpferdchen*, or "little diving horses", played on that image. A seahorse diving beneath the surface, concealed but still alive.

VERA HAYMANN: The next morning, a new life began for me. Not to answer the door when the bell rang, not answer the phone, not take my beloved dog outside

when he needed to go, not do the shopping. Simply not be there. All of that had to be learned.

JOSHUA MALINA: Sadly, their fears for Vera's parents were realized. About a week after Vera went into hiding, they were seized and transported to the Westerbork transit camp.

VERA HAYMANN: Exactly eight days later, once the biggest commotion and the initial novelty had died down, we received terrible news: my parents had been taken. My worst nightmare had become reality. Everything was thrown into turmoil, and all plans and preparations were ruined. Every effort was made to free my parents, to save them, if at all possible, but it was no use. They had been taken away and no power in the world could spare them from their fate.

JOSHUA MALINA: Westerbork was originally established as a refugee camp by the Dutch Jews in 1939, to house German Jews fleeing the Nazis. While not fancy or particularly comfortable, it was a place of safety for the displaced while they found somewhere to live.

ANNEMIEK GRINGOLD: The Dutch policy was that our country would be a transit country. So we would stimulate those German-Jewish refugees to move on and many did.

JOSHUA MALINA: But after the Nazi occupation in 1940, Westerbork was transformed into something more sinister.

ANNEMIEK GRINGOLD: The camp remained officially a refugee camp until the 1st of July 1942. And by the 1st of July 1942, they changed its status, they replaced the camp commander, and it became the transit camp.

JOSHUA MALINA: A transit camp for Jews, not on their way to another country and freedom, but to Auschwitz and Sobibor. The German refugees still living there, who believed themselves safe, suddenly found themselves imprisoned, and were later deported to the death camps. By 1942, across the Netherlands, German soldiers were carrying out "razzias," mass raids to round up Dutch Jews and any German Jews not

already residing at Westerbork. But Vera's family was seized under different circumstances. Here's Vera's daughter Tanja again.

TANJA SWANSON: It wasn't a raid, it was because they liked the house they were in and that's why they picked them up, so they could get their house and then later they didn't even live in the house because there were too many rats around.

JOSHUA MALINA: Distraught, Vera's sister, Ruth, tried to help her parents. Annemiek Gringold explains.

ANNEMIEK GRINGOLD: Vera and her family, Ludwig and Gertrude, her mother, Ruth Ellen, her sister, they had discussed, while the anti-Jewish measures came into place, what shall we do? First they thought, let's find a job where we can get an exemption from deportation. That worked for a little bit, for Ruth especially, because she had an exemption. But Vera didn't get one.

JOSHUA MALINA: Exemptions were issued by Germany early in the occupation. They were given to Jewish people whose jobs the Reich deemed "indispensable", like Vera's sister Ruth. She received an exemption stamp because she worked at a home for German immigrants where she taught sewing and Dutch, and helped prepare people called up for deportation. For a time, that stamp protected her. So when her parents were sent to Westerbork, she willingly followed them, thinking she could save them. Instead she was detained.

TANJA SWANSON: She had a place where she could go into hiding, and she didn't have to go with my grandparents, but she thought she had to take care of them and stayed with them when they were arrested.

JOSHUA MALINA: After the devastation of her family's arrest, Vera and Herbert turned their focus to survival. For that, they relied on the one thing they still had: their artistic skills. Herbert's second floor apartment had heavy curtains, so Vera could leave her small hiding place and work in the kitchen.

TANJA SWANSON: My parents made toys that they sold to the big stores because there wasn't anything else for sale. They made toys from cardboard and clay. My mother made all those figures. First, they were formed by hand, but later she made molds. So they only needed to be touched up and painted. And in the long run, it became quite a production. My mother always told us that they were never bored during the war.

JOSHUA MALINA: But even the making of children's toys was dangerous. In occupied Amsterdam, art itself was under Nazi control.

ANNEMIEK GRINGOLD: Any artistic expression under occupation was censored. And that means that, whether you were a musician or an actor or a puppeteer or a graphic designer, you were supposed to register in what the Nazi occupation called a *Kulturkammer*, an organization that censored artistic expressions. Herbert refused to sign up there. He refused to be censored in his graphic design, and he called his studio from then onwards, a construction work, and that's basically when they started experimenting with puppets. They were not so much making graphic design on paper anymore, but they were making, uh, three dimensional figures, which they sold, and actually the money that they made of it, they helped people in hiding.

JOSHUA MALINA: By the fall of 1943, with most critical jobs having been taken over by non-Jews, Germany ended the exemption program. Suddenly, high ranking Jewish workers were in grave danger. That included Vera and Herbert's friend Grete Weil. Her husband had recently been deported to Westerbork. One night in early winter, she found herself sitting at a kitchen table, accepting Herbert's invitation to join Vera in hiding. Herbert, Vera, and Grete had all lost loved ones to unimaginable horror. So together, in the secrecy of those rooms, they made a choice to direct their pain towards resistance. By the time Grete joined them, Herbert had learned about the Free Germany movement. It was founded in 1943 by some of the more than 100,000 German exiles and POWs in the Soviet Union who opposed Hitler and sought to separate German identity from Nazism. Inspired by their example, branches run by Germans in exile soon

formed in Mexico, England, France, and the United States. Herbert took it upon himself to launch the Netherlands Chapter. Across the country, they would use activism, art, and underground resistance to fight back.

ANNEMIEK GRINGOLD: So they became part of the resisting movement. And one of the earlier activities that we know that Herbert developed as a graphic designer was that he assisted in falsifying the Dutch ID card.

JOSHUA MALINA: These falsified ID cards gave Jews a chance to change their identities and survive. Over the next two years, Herbert, Vera, and their inner circle forged papers, falsified identity cards, and published underground newsletters. In them, they pleaded with German soldiers to desert and give their weapons to the resistance. One such appeal, preserved today in the NIOD Institute for War, Holocaust and Genocide Studies, reads:

HERBERT MEYER-RICARD: Comrades of the *Wehrmacht*, who have broken away from Hitler's bankrupt leadership, you belong with us! Germans in Holland, who are fighting for peace and freedom for our devastated homeland, you belong with us! Dutch anti-fascists, our common struggle against the international Nazi criminals will only be ended with a just peace—also for the German people. Practice solidarity! The path of suffering for the Germans must end with the fulfillment of the urgent task: the smashing of Hitler's war machine.

JOSHUA MALINA: The Amsterdam Holocaust Museum estimates that sixty German soldiers answered the *Hollandgruppe's* call, handing their weapons to the Dutch resistance. And with Grete, who was a writer, now in hiding with Herbert and Vera, a new kind of collaboration started to take shape. The puppets and dolls Herbert and Vera had been making as toys to earn money, combined with Grete's gift for words, sparked an idea: they would stage secret puppet plays. Not for children, but as a weapon of resistance. They called it *Das Gefesselte Theater*, or Theater in Chains. Performances that were both entertainment and a powerful act of cultural and political defiance. From the Amsterdam Holocaust Museum, where they are housed, curator Annemiek Gringold describes the puppets Vera and Herbert created.

ANNEMIEK GRINGOLD: There are several things that immediately draw the attention when you see the puppets, is that they're beautifully painted. They're mimics, so their facial expression is very clear. Some have a bit of a caricature face, even. And their heads, which are a bit smaller than a fist, perhaps. They're made of wood, but it's a very light wood. And they're made hollow on the inside and then attached to the wooden head, all of them are dressed different. And what struck me, Vera and Herbert, most likely as well, who were operating these puppets, they made themselves with their hands. I think Vera had small hands because some of the dresses are very narrow. I don't think the hand of an adult man could operate every puppet that we have in the collection.

JOSHUA MALINA: Their audiences were small. In her memoirs Vera described them as trusted friends, some who had freedom of movement and some who were also in hiding. But even being in the audience was dangerous. During the Nazi occupation, the Netherlands went dark at sunset. There were no streetlamps, and mandatory black out curtains kept light from escaping homes so Allied pilots couldn't use any light source to navigate the cities below. For the Dutch, this darkness allowed some freedom at night to sneak out and partake in artistic acts of resistance. But this darkness also presented dangers unique to cities like Amsterdam.

ANNEMIEK GRINGOLD: When it's darkened, people, sometimes at night, fell into the canals because they didn't know where they were walking. There was also another measure that was taken as a result of this darkened situation, and that is they would paint, in this illuminative white paint, the number on the side of the door. Because when, during an evening, you are out in the street, even if you are allowed to be out in the street, you need to go to an address of a trusted person, you need to go to the right address and not to his unknown neighbor, who you don't know if you can trust him or not. So it's important to get to the right address, especially when you are in for an illegal theater performance.

JOSHUA MALINA: Entering the wrong door could be deadly. So, in Herbert's cramped kitchen, performers and audience members alike risked their lives for a few moments of

defiance. One evening, in a play called “Christmas Legend”, in a nod to these dangers everywhere, a puppet of Death himself appeared on stage.

DEATH PUPPET:

Welcome, dear audience!

You look astonished. You glance around hesitantly.

Remain calm, I won't hurt you today.

I know there are souls among you

who torment themselves with thoughts of me—

and others who shed bitter tears

and long for my arrival as the greatest good.

I'll come to you when I feel like it.

Make the most of your short time in this world

Live consciously, so you get to enjoy it.

I've taken over the reins

to shorten the time a little for you.

I've also brought along my group of artists to spice things up.

And because you suffer and sigh, the request is made

to you, dear ones: play along vigorously!

Transform yourselves from rigid puppets

into active participants in your own salvation.

JOSHUA MALINA: Eventually the *Hollandgruppe Freies Deutschland* published their plays. A copy is housed in the Amsterdam Holocaust Museum.

ANNEMIEK GRINGOLD: I have one quote, and this is one of the other members of the *Hollandgruppe Freies Deutschland*, Grete Weil, and she repeats this several times, we play for people in hiding. And she then writes that this isn't the most important thing that our resistance group has done. But for everyone who experienced an anti-fascist theatre evening under occupation, for all those who were allowed to listen to free speech while the boots of the patrols sounded on the streets outside. These plays remain one of the hallmarks of the will of spiritual freedom. So I think there Grete explains very clear why it was important to bring these people who were convinced that the Nazis should be beaten, that democracy and freedom of speech should be restored. They saw it as spiritual resistance that kept their minds sound, that kept them going, basically.

JOSHUA MALINA: By the winter of 1945, as the war dragged on and liberation remained just out of reach, the people of Amsterdam began to starve. The year before, the Dutch government-in-exile had ordered a national railway strike. Conductors, engineers, and switchmen walked off the job, an act of resistance meant to block German troop movements and help the Allies push north. But the strike came at a devastating cost. In retaliation, the Nazis cut off all food and fuel shipments to the western cities, including Amsterdam. The canals froze. Railways stopped. There was no wood to burn, and no crucial supplies coming in. People boiled tulip bulbs for dinner. Bread was made with sugar beets and sawdust. More than 20,000 died during what would become known as the Hunger Winter. In her memoir, Vera described her life at this time, two years into hiding.

VERA HAYMANN: For two years now, we have defied fate. Two years of struggle, two years of life, two years that may one day be recorded in history as the years of the greatest terror of all time. And now, after two years, with another Christmas just around the corner, probably the darkest one we have ever

experienced, we can only hope and believe that it will be our last
'Tauch-Christmas'.

JOSHUA MALINA: ...the last Christmas season in hiding. During this great hunger, German soldiers still patrolled the streets. Curfews were enforced. But not for long. By April 1945, Nazi Germany was collapsing on all fronts. Soviet troops were closing in on Berlin from the east, while Allied forces advanced steadily through western Germany. On May 5, German commander Johannes Blaskowitz surrendered to the Canadian First Army, effectively ending the war. Two days later, Allied forces entered Amsterdam. It was a moment met with joy, but also grief. The Netherlands had endured five years of occupation, and the cost was incalculable. People in hiding, including Grete and Vera, stepped back into the streets to discover all that had been lost—whole communities wiped out. For Vera, that meant finally learning the fate of her family. Four months after their arrest in 1942, her parents were deported to Auschwitz and killed. Her sister Ruth was sent to Sobibor a week later, where she met the same fate. Here's Annemiek again.

ANNEMIEK GRINGOLD: From July '42 until September 1944, more than 100,000 Jews, Dutch and German refugee Jews were deported to mainly Auschwitz, Sobibor, but also to Theresienstadt and Bergen-Belsen.

JOSHUA MALINA: In fact, the Netherlands had one of the highest death rates in Western Europe. Out of about 140,000 Jews living in the Netherlands before the war, around 102,000 were murdered. On September 17, 1945, Herbert addressed the *Hollandgruppe Freies Deutschland* and its supporters at a meeting.

HERBERT MEYER-RICARD: In Germany, the era of National Socialism is over, yet it cannot be said to be truly dead. The German political parties must not, through division, once again hand victory to the fascists. Our foremost goal must remain to prevent conflicts of interest among larger and smaller groups on European soil. We cannot afford to give up hope of success in this effort, nor can we, as too often happens, resign ourselves to a pessimistic view of European development because of the present tensions. We are well aware of the

difficulties and shortcomings. Yet if we cannot believe in a more optimistic and progressive development of the European states, then, out of fear of repeating the recent catastrophe, we must at least in a moral sense give all our support to the efforts to reach an international understanding.

JOSHUA MALINA: After the war, Vera and Herbert were finally able to get married and settle down. They had two daughters, Winnie and Tanja. Tanja, who is now 74, and lives in Oregon, reflects on her parents' part in the resistance.

TANJA SWANSON: I always was proud of my parents being in the resistance. That meant they were the good kind of people and it was in their character. They did that, and I thought they were very brave.

JOSHUA MALINA: For a few years after the war, Vera and Herbert stayed in that apartment two floors up, and Vera's hiding place eventually became the nursery for their first daughter, Winnie. Eventually, they settled in a town 20 minutes outside of Amsterdam. There, they continued their work as artists and model makers.

TANJA SWANSON: One of the things I really liked my mom made was a birthday calendar, which are big in Holland. And they have cute little kids on it that she drew. My dad made a set of all the old houses in Amsterdam, the canal homes for one company, and he made all the different houses like they really looked like. Then people could collect those.

JOSHUA MALINA: But what happened during the war was never far from their thoughts.

TANJA SWANSON: My mother and also my father celebrated every day that they survived after the war. He and my mom talked about the war all the time. And I know that wasn't happening in other families, so I was very aware of the war.

JOSHUA MALINA: As Vera reflected in her memoir, there were lessons learned and she didn't want them to be forgotten.

VERA HAYMANN: Because those years were beautiful. In some ways, we may never experience anything quite like them again. But what matters, and what we should strive for, is freedom! And peace.

JOSHUA MALINA: 80 years later, their story reminds us that even in the darkest times, art, and the courage to share it, can nourish the spirit of resistance.

TANJA SWANSON: My parents always said, never forget and never let this happen again, which is hard. But they really made sure that we knew that, that we should fight against injustice.

JOSHUA MALINA: So, what began as an act of love—hiding a girlfriend from the Nazis—soon grew into something much larger. An act of resistance that saved lives with forged identity cards, spread truth through secret newspapers, even persuaded German soldiers to desert. And sometimes, in a dimly lit kitchen, there was laughter. Proof of a shared humanity, while a puppet show played.

THEME MUSIC

JOSHUA MALINA: The Hermann Haymann Collection in the LBI Archives includes two vivid hand-illustrated booklets which document Vera Haymann and Herbert Meyer-Ricard's life in hiding in Amsterdam. Learn more at lbi.org/exile. Exile is a production of the Leo Baeck Institute, New York and Antica Productions. I'm your narrator, Joshua Malina. This episode was written by Joanne O'Sullivan. Our executive producers are Laura Regehr and Stuart Coxe. Our producer is Emily Morantz. Research and translation by Isabella Kempf. Additional translation by Tamara Lewis. Voice acting by Adi Braun, Gordon Hecht, and Cyrus Lane. Sound design and audio mix by Gaëtan Harris, with additional mixing by Philip Wilson. Theme music by Oliver Wickham. This episode of Exile is made possible in part by a grant from the Conference on Jewish Material Claims Against Germany, which is supported by the German Federal Ministry of Finance and the Foundation Remembrance, Responsibility and Future.

THEME MUSIC OUT