

Orgelsdorfer Eulenspiegel

Issue No. 1 Front Page) (This issue informs the camp that a newsletter will be appearing soon.)
Orgelsdorfer Eulenspiegel Internment Camp Ft. Oglethorpe, Georgia.

Page 2) The first issue of the *Orgelsdorfer Eulenspiegel* will appear on Tuesday, October 15th. Advance orders will be received in camp B by W. Gerck, hut 40, R. Bach, hut 44, S. V. D. Wyk, hut 3, E. Franke, hut 31, E. Posselt, hut 45; in camp A by Dr. Richter, price 10 cents

Page 3) (Groh trans.) In the next few weeks, the first issue of a camp newspaper will appear, which will bear the name "Orgelsdorfer Eulenspiegel" – not a beer hall paper nor a New York State newspaper but a paper of substantial value. It will be a paper by and for the internees which shall be dedicated to art in all forms, satire and humor, and other important and interesting news of the camp life such as sports, music, school, and the like.

Contributors include: Dr. K. O. Bertling, Willy Bezkoeka, Hanns Heinz Ewers, Erich Franke, Dr. R. Goldschmidt, Prof. Ernst Horowitz, Dr. E. F. Kuhn, Otto Julius Merkel, Dr. Albrecht Graf Montgelas, Erich Posselt, Dr. Max V. Recklinghausen, Capt. Schlimbach, Adold Schumann, Otto Schaefer, Hugo Singer, Hans Stempel, Paul Sperber, Dr. A. Richter, Hans Stengel, Georg Wild, Walter Eberh Gumpold, etc.

Literary or art contributions for the ensuing issues, which will be eagerly received, and if appropriate, willingly used, must be delivered to Erich Posselt, P. O. W. no. 3598, barrack 45, bed 98. Issues will be available from the senior member in each barrack, and at various places yet to be determined. Proceeds will be distributed among needy inmates.

Page 4) woodcut labeled Gespenster [Ghosts]

Page 5) Gespenster [Ghosts] A family drama in three acts by Henrik Ibsen

Production: Erich Franke

Prompter: C. Bruckner

Characters:

Helene Alwing.....W. Bezkoeka

Oswald, her son.....E. Franke

Father Manders.....G. Kleinwort

Jacob Engstrand, a carpenter....E. Debold

Regine Engstrand.....A. Langrock

Place: A Norwegian estate, Opening of the Hall 6 p. m.

A five-minute break between acts 2 and 3

Theater association "Deutsche Buehne"

Page 6) "A Stone Between Stones" a play in 4 acts by Hermann Sudermann, Ft. Oglethorpe, Ga
Dec. 17th, 1918

Page 7) Direction: Erich Franke : Prompter: C. Bruckner

Characters: Zarncke, stonemason.....Fritz Tappe

Marie, his daughter.....Hans Barber

Mrs. Howeyer, housekeeper at Zarncke.....Gustav Waros

Jenisch, bookkeeper.....Erich Posselt
 Eichholz, night watchman of the workplace.....Herm. Suessengut
 Lore, his daughter.....Alfred Langrock
 Willig, site foreman.....Georg Wild
 Goettlingk, stonemason.....Ernst Debald
 Jackob Biegler.....Erich Franke
 Lohmann, worker.....Heinr Asbach
 Sprengel, worker.....J. Chrisensen
 Struve, worker.....Willy Bezkoeka

Place: Berlin Time: around 1900 The time between acts 1 and 2 is 3 weeks; the time between each successive act is one day. Stage manager: W. Kanow, J. Wimmer, Set decoration: A. Schneider Theatre hairdresser: W. Dorndorf, F. Wessalowsky Music between the acts provided by the guitar and mandolin association.

Play begins 6:30 p. m. Ends around 9:30 p. m. Theater opens at 6 p. m. No smoking.
 Theater Association: Deutsche Buehne

Next page) Cover sheet for *Orgelsdorfer Eulenspiegel* No. 1 15 Oct. 1918

Page 1) (Groh trans.) A First Word

Here we present to you, our co-prisoner, the first number of the *Orgelsdorfer Eulenspiegel* produced by and for the internees, not merely a comic paper, but above all shall further art and endeavor to offer that which is lasting.

We Orgelsdorfers compose the largest internment camp in the United States, and we deem it our duty to give it a camp newspaper worthy of that fact.

The paper will be produced in the camp, will be written and illustrated here, will be cut, set up and printed here, will be produced with the simplest materials: a tiny hand press, a handful of letters, and a pair of cutting knives. Contributions are always welcome; we know only one criterion: that of worthiness. For that purpose, one may find comrades in Camp A as well as in B, and the comrades who were transferred here from Hot Springs.

The *Eulenspiegel* shall appear every 14 days. Mr. W. Gereck, barrack 40, is in charge of the distribution for the Hot Springs barracks. Messrs. Bach, Wilkens, and Van Der Vyck have the responsibility for the so-called Old Camp. Other than that, the *Eulenspiegel* will be available through most of the senior soldiers and will hopefully also be available in the canteen.

The profit will be distributed to the needy inmates of the camp; however, the editors reserve the right to decide the ways and means of said distribution. The Editor

Page 2) Schelmenlied (Picaresque song) [The writers hope that the newsletter will make the life of the camp inmates more joyful and easier.]

Till Uhlenspiegel, good and free,
 Gets up to all sorts of pranks now
 In Camp Orgelsdorf.

The ding-a-ling of his fool's cap and bells
 Proclaims the joker's audacity
 In Camp Orgelsdorf.

There is [rest of song awaiting translation, uses old German phrases]

Page 3) Lieber Eulenspiegel (Dear Eulenspiegel) Hot Springs
 [not translated] [The article is a German play on words]

Page 4) wood cut of German P. O. W. 1046 Muck by Hans Stengel

Pages 5 & 6) (Groh trans) "Amerikana"

In a large city on this big continent, there is to be found a single 2-story building. It encircles a roomy courtyard with a fountain therein. This can be seen to be a special building; otherwise, there would not be such an extravagant use of space. An expert property handler, such as a "real estate man", would surely describe it as unpleasant – a house, so to speak, visibly shocking.

The inside of the house is no less different. A long hall runs through the middle of the building, off which doors open, reminiscent of a cloister or the "Lion House" of the holy prophets of Salt Lake City. There are small signs on each door with names. Sometimes they are also written on the milky glass plate comprising the upper part of the door. There are male and female names; therefore it is not a cloister. Some of the doors stand half-open, and now comes the strangest thing. To someone such as you and I, unknown reader, who has lived several moons in Orgelsdorf and has become used to the customs and ways thereof, it will not seem so strange. But we must not forget that we speak of the "outside" and of the big city life thereof. Namely, at all times of day – early morning and late at night – lone figures are seen running in the halls between certain rooms, figures usually seen only at morning roll call in Compound A, War Prison Barracks, Fort Oglethorpe, Georgia. I refer less to the figures (which are really not so bad) as to the staging.

And now we go up the stairs that lead to the end of the hall through the short wing at right angles up to the third floor. The two wings are higher than the middle of the house, have a high gabled roof, and consist of additional three rooms. Through a door off the hall of the third floor, we come to the flat roof of the middle section. And here the secret of the building is revealed. Above the rooms which we know are located below, we see large, glass roofs, many of which are open at the top gable. It would be impolite, and perhaps even unwise, to let you, dear reader, peer through the half-opened doors. This is spying – an ominous word – but not usually dangerous if one steps carefully. I say usually because curious folk sometimes have been caught – but I will tell of that another time.

And now I will also explain why I describe this building so completely: The picture shall forever be indelibly inscribed on the reader's memory, as I intend to write many a story taking place therein, stories in which the half-open doors, the hall, the stairway, and the flat roof with the glass panels play important roles. You will probably have already guessed whom the house shelters. The sketches and pictures on the wall, the easels, paint pots, and unwashed cooking utensils, and smocks which are nearly as plentiful as the paint spots and cigarette butts, indicate that male and female painters ply their trade here. There are even some artists among them, which is a serious distinction.

About this house and its inhabitants, I shall relate some "American Stories," which, thank God, do not concern office buildings, skyscrapers, country clubs, or singing groups.

We shall call the house "The Gordon Studios." (more on this later) Albrecht Montgelas

Page 7) woodcut of two men by Hans Stengel Caption reads "I don't like Orgelsdorf at all." "That's only in the first two years, afterwards you get used to it."

Page 8) "Fabentratsel" [German poem not translated]

Page 9) woodcut of young woman by Hans Stengel

Page 10) "An die Ferne" poem [To the Faraway] [the author writes of his love]

You have never been so far to me,
Like now, you,
Who are far from me
Like never before.

Every hour of the long day
Only men –
Men in the early morning,
Men until late in the night –
But when everyone is moaning in deep sleep

And the floodlights
Are shining
With large skinny fingers

Through the camp and through the windows
Up to the sleeping ones;
And when the moon arduously flights his way
Through the waft of mist of the night

And when the stars come and go
And flare up
Like flashing light-
Then you, my faraway,
Are near me
Like never before.
So near...

Erich Posselt

Page 11) "Xenien"

Peace rumors

They are like lilies in the fields:
One sows them and harvests nothing

University in the camp

Unfortunately I can't take all the university courses,
So there I am, poor me,
Now more stupid than before.

Biology

Life is born out of moisture:
Three cheers for this form of metabolism!

Music – Aesthetics

I don't know what it means
That I am so sad!

Palestine Choir

[not translated]

Captains

Seadogs also growl ashore.

Tsingtau Orchestra

Their "good intentions" have to be praised.

Censorship

A soft object which floats above all,
Which opens, reads, and then closes letters.

Page 12) woodcut of camp by M. V Recklinghausen

Pages 13 & 14) "Heimat und Fremde" by R. Goldschmidt

And "Koenig Gunther, war Herr in allem Land" [not translated]

Page 15 woodcut of ship by Schlimbach

Page 16 "Lieber Eulenspiegel!" [German play on words – not translated]

From the editor

(Groh trans.) There is nothing in this issue about concerts, sporting events, recitals, and school activities due to the fact that such activities were postponed because of the influenza epidemic. We will probably return to these matters in the next issues.

A limited number of bound and hand-colored numbers of this *Orgelsdorfer Eulenspiegel* have been produced which cost 50 cents each.

Erich Posselt, no. 3598, published "Eulenspiegel"; Hans Stengel, no. 778 was responsible for the illustrations; Erich Frank, no. 2111, did the printing.

Page 17) "Claude Debussy" [not translated]

Page 18) Comrades who don't already collect for themselves or for others are kindly requested to hand in silver and tin foil from cigarette packs, etc., to barracks no. 1, room 8, camp A.

The silver foil is to be sold to support German widows and orphans at the end of the war.

Announcement by E. K. Victor, hitherto imperial consul in Richmond, VA