

Summer 2004

## Direction of the Play: And Then They Came For Me

Rachel Harry Krummel  
*Central Washington University*

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Direction of the Play: And Then They Came For Me

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A Project Report

Presented to

The Graduate Faculty

Central Washington University

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in Partial Fulfillment

of the Requirements for the Degree

Master of Arts

Theatre Production

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by

Rachel Harry Krummel

June, 2004

## ABSTRACT

Thesis Production

And Then They Came For Me

Hood River Valley High School

Directed by

Rachel Harry Krummel

April 2004

This project entailed background research and documentation, casting, direction, and post-production evaluation of Hood River Valley High School's spring 2004 production of And Then They Came For Me. The production thesis documentation includes research and analysis on the play and its historical origins, evaluation of the play as a production vehicle, and a discussion of the directorial vision for this production.

Direction of the Play: And Then They Came For Me

Written by James Still, And Then They Came for Me is not a play about the Holocaust, rather it is a play about three young people who lived during the Holocaust. Written in 1999, the play examines the experiences of Anne Frank, Eva Schloss and Ed Silberberg during the Nazi era. All three emigrated from Germany and Austria to Holland in the 1930s and were trapped in Holland when the Nazis invaded the Netherlands in May 1940. In the play the audience also meets Eva's mother Fritzi, father Erich and brother Heinz, along with Ed's mother and father, and Anne's father Otto. In contrast to the Jewish families, the audience also encounters a member of the Hitler Youth, and hear a part of his story as well.

Presented as a multimedia play, And Then They Came for Me weaves videotaped interviews with Eva and Ed, who survived the concentration camps, with live actors recreating scenes from their lives during the thirties. In a taped interview that runs concurrently with the action of the play, Ed Silberberg recounts his flight from his German home to his grandparents' in Amsterdam until his parents could join him. After moving to Amsterdam, Ed and Anne Frank became friends and he is mentioned in her diary as her "first boyfriend". After a daring escape from a Nazi truck, Ed eventually is reunited with his parents, hidden by a family friend in a house on the outskirts of Brussels for more than 2 years, and ultimately freed by the British on Sept. 3, 1944, the exact day Anne Frank and her family were moved to Auschwitz. In the video Eva Schloss describes her own family's attempts to hide from the Nazis. Her father moved the family to Amsterdam in 1940 and it was there that Eva and Anne became acquainted. When Holland was invaded, the family split up and hid separately, Eva with her mother, and Heinz with her father. The family remained separated and hidden for two years. On Eva's fifteenth birthday the Germans found the family, having been betrayed by a traitor in the Dutch underground. Both Eva and her mother survived Auschwitz, unfortunately her father and brother did not. In the years that followed the end of the war, Otto Frank became friends of the two women and married Eva's mother. If Anne had survived the war, she and Eva would have been

stepsisters. Woven throughout the spoken words of both Ed and Eva are stills of their families, Anne Frank, and numerous images of Nazis, often with the sounds of marching boots, yelled commands in German and chilling clips of Hitler, and the Hitler Youth.

The play ends quietly. The playwright suggests the last scene is of an empty stage lit by candles left by the characters who perished during the war.

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SECTION ONE:  
PRELIMINARY INFORMATION

*Student* RECEIVED  
 FEB 12 2004  
 GRADUATE STUDIES  
 AND RESEARCH

(Submit in Quadruplicate)

**GRADUATE COMMITTEE  
 AND OPTION APPROVAL FORM  
 CENTRAL WASHINGTON UNIVERSITY**

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name: Rachel Harry Krummel Student ID #: [REDACTED]

Address: [REDACTED] Date: 02/05/2004

Check option:	Indicate credits to be received for the thesis or option:		
Written Exam*	<u>TH700</u>	<u>Master's Thesis</u>	<u>6</u>
NonThesis Project	Course No.	Title	Credits
<input checked="" type="checkbox"/> Creative Project	_____	_____	_____
Studio Project	_____	_____	_____
Portfolio Review	_____	_____	_____
Thesis	_____	_____	_____

\*Students taking written exam option may omit items 1-5 below.

- Proposed Title: Direction of the play And Then They Came For Me,  
written by James Skill
- Purpose of Study: As culminating experience in theatre graduate studies.
- Scope of Study: Documentation based on pre-production research, evaluation, direction of pl;  
preparation of Director's Production Book, and oral examination.
- Procedure to be used: 1. Pre-production research and thesis documentation 2 Rehearsal and  
direction of play 3. Post-production evaluation documentation
- Does the procedure involve collection of data obtained from  
 Human Subjects (including use of surveys)?..... Yes\*\*  No  
 Use of Animals?..... Yes\*\*  No

\*\* If yes, your procedures must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

Brenda Hubbard Committee Chair (typed or printed) [Signature] Committee Chair (signature) 2/10/04 Date

George Bellah Committee Member (typed or printed) [Signature] Committee Member (signature) 2/10/04 Date

Derek Lane Committee Member (typed or printed) [Signature] Committee Member (signature) 2/10/04 Date

Approved by:  
George Bellah Dept Chair Designee (signature) 2/10/04 Date

Approved by:  
W. S. Quirk Associate VP of Graduate Studies 2/12/04 Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Please note:  
 The signatures have been redacted due to security reasons.

*[Redacted Signature]*  
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# MASTER'S THESIS PROJECT PLAYSCRIPT APPROVAL FORM

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE And Then They Came For Me

PLAYWRIGHT(S) [If musical, list lyricist/composer] James Still

NUMBER OF ACTS see attached 1 APPROXIMATE TOTAL PLAYING TIME 2 HOURS     MIN.

## CAST (fill in with the appropriate numbers)

MEN 5 WOMEN 4 CHILDREN 0 OVER 40    

ROLES REQUIRING PEOPLE OF COLOR 0 ROLES COULD DOUBLE Can be a 4 actor version.

TOTAL NUMBER OF CAST 9

OTHER CASTING CONCERNS:

## ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR     DANCE CHOREOGRAPHER      
FIGHT CHOREOGRAPHER     DIALECT COACH X SPECIALTY HIRE     (specify what kind)  
ORCHESTRA/BAND (specify what size)      
Will you be fulfilling any of the above?     If so, which?

Will a guest artist be fulfilling any of the above?     If so, which?

## SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? (YES) NO (CIRCLE ONE) NUMBER OF SETTINGS      
HISTORICAL PERIOD 1930's various GEOGRAPHICAL LOCATION Germany  
BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:  
large screen - rear view projector

APPROXIMATE NUMBER OF PROPS 12 PERIOD 1930's  
DIFFICULT OR UNUSUAL PROPS? YES (NO) (CIRCLE ONE) DESCRIBE:

WEAPONS OR FIREARMS? HOW MANY two DESCRIBE:  
Shoulder handguns for border guards

## COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 1  
HISTORICAL PERIOD 1930's SEASON Fall/Winter  
SPECIAL REQUIREMENTS:  
Uniforms of Wartime Germany

# Hood River Valley High School

Martha Capovilla, Co-Principal Steve Fisk, Co-Principal Brent Emmons, Vice Principal

1220 Indian Creek Road Hood River, OR 97031 (541)386-4500 Fax: (541)386-2400



Monday, January 05, 2004

To Whom It May Concern:

Rachel Krummel has my permission to perform the play And Then They Came For Me, by James Still. Performance dates include April 9, 10, 15, 16, 17, 2004.

Sincerely,

Martha Capovilla, Co-Principal  
Hood River Valley High School

**Please note:**

**This signature has been redacted due to security reasons.**

### Permission of Performance Space Authorities

There is no set procedure for play selection by the administration of Hood River Valley High School. It is left to the discretion of the theatre staff member to choose appropriate material for the school performance season. To continue the positive relationship between school and program, the staff member meets with the vice principal to discuss the plays and provide copies for the administration to peruse if so desired.

## Evaluation of Play as a Production Vehicle for Hood River Valley School

The play, And Then They Came For Me is an excellent selection for the Hood River Valley High School venue. This play is a historical play and for any school, a play concerning a historical event lends itself well to the learning environment. Students are able to research the time, explore the people of that particular era, and develop a greater understanding and appreciation for what these people went through. By interpreting and performing characters from this era, students are able to relive the events, bringing an emotional closeness that no history book can impart. For the actors, this opportunity to relive the plight of the victims of the Holocaust is rare and thankfully this play provides it.

For the student audience in Hood River Valley, the play provides accurate portrayals of people who existed at that time, with the factual documentation of interviews with survivors and rare archival footage of W.W.II. All eighth grade students in the valley learn about W.W.II and the Holocaust in their social studies classes. By viewing the play, the students gain a greater understanding of the events of the time, and experience the drama through the eyes of young actors portraying teens very close to their own age. The play is recommended for ages nine and up, so every school in the area will be invited for special school matinees to allow all students the opportunity to view the play. The advantage of this is twofold: the students learn about the Holocaust and the effect it had on the families involved, and the students also experience live theatre, an uncommon event in a small town that does not have a large arts population. For many of the children, viewing a play at the high school is their first theatrical experience. The Theatre Department provides these matinees free of charge so that all children can attend, a gesture of goodwill, and as an opportunity to create future theatre goers.

The play And Then They Came For Me is a multimedia play, incorporating film images with special sound effects, rapidly changing scenes, and music. In this media saturated society, the addition of the fast paced editing is a more accessible form of entertainment to younger audiences raised on television. For the audiences in this small town the play weaves live theatre with television and creates an ideal stepping stone to the more sophisticated art form of theatre for the novice theatre goer.

April 18th is National Holocaust Memorial Day, and the run of the play will include this date, commemorating with a special matinee performance as a special community event.

## Director's Concept Statement

James Still's play And Then They Came For Me is a blend of documentary film and memory play. The play is a contrast of the vividly stark documentary video with the lit pools of remembered moments of a dark time. The video, which runs concurrently with the live action onstage, consists of interviews with two Holocaust survivors, Eva Schloss and Ed Silberberg. The two reminisce about their wartime experiences with their family members and with a well known figure from that time, Anne Frank. Between interviews, powerful black and white images of Nazi Germany, with occasional bright red graphics wash across the screen. Played in front of the video screen, in a golden pool of light, the actors recreate the memories of Eva and Ed. The memories occur at seemingly random moments in chronology, moving gently around in space and time, the lights on stage fading up and down like the glow on and off of fireflies.

The predominate theme of this play can be found in the title. The title, taken from a popular closing of speeches given by Reverend Martin Niemoller (Intellectual 1), refers to the tendency humans have to disregard the fate of others; if it does not concern the group personally, concern is discarded. This human quality of disregard is enhanced by distance. This distance can be developed principally by creating the concept of groupings. The most easily created groupings of people is based on geographical distance. It is easier for us to have concern for a disaster that hits close to home, than it is for us to be emotionally involved in a catastrophe in a distant land. This was the case with Hitler and the Nazis' treatment of the Jews. By creating distance between the Jews and German society, atrocious acts could be conducted against the former without visible concern raised by the latter. Geographical distancing could be carried out to a certain extent by moving all Jews to particular towns, then to specific ghettos within larger cities, and ultimately by moving all Jews to the concentration camps located in the country away from the



the actors playing this neutral role will be all black. Depending on their “crime,” these neutral actors will wear the yellow star of the Jewish faith, the purple triangle of the Jehovah’s Witnesses or the pink triangle of the homosexual. Triangles of blue will be worn by the migrants, green by criminals, and red by German political prisoners.

To further develop the concept of speaking out against the persecution of others, and make the play more relevant, symbols that represent other groups, i.e. religious, political and ethnic affiliations, will be used to create atmosphere in the theatre lobby, and perhaps on the aisle seats in the theatre house. These current symbols of groupings will serve as a reminder that groupings still exist and therefore need our protection to continue existence.

### Tentative Production Schedule

The production schedule uses the following calendar. Rehearsals are held weekdays from 3:15 to 5:15, generally Monday through Thursdays, as there is a late bus at 5:30 on those days only. Living in a rural community necessitates fitting the rehearsals into that time frame. The time dedicated to building sets and preparing light fixtures to be hung is during the Theatre II class time first period, 8:15 - 9:45. The scenic design and stagecraft unit is taught to coincide with the winter play, so as to use the set needed for the play as the final experiential project for the class. An English teacher who minored in Theatre Tech. keeps his prep period to coincide with the same period as the Theatre II class, so as to be able to come in and assist the class in building the set correctly.

## January

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12 Open Auditions 3-5pm	13 Open Auditions	14 Callbacks 3-5 pm	15 Post cast/brew lists pass out scripts	16	17
18	19 No School	20 Finals	21 Finals	22 Finals	23 No School Teacher Grading Period	24
25	26 Play readthrough with cast	27 Production meeting all tech groups	28	29	30	31

## February

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 block PP 15-27 lunch tech meeting	3 review 15-27 block 28-40	4 review 28- 40 block 40-50	5 Review PP 15-50	6	7
8	9 block 51-59	10 Review 51- 59 block 60-71	11 Review 60- 71 Block 72-84	12 Review PP 51-84 lunch tech meeting	13	14
15	16 Review 15-50 screen frame built II class projection tech timing pauses	17 Review 51- 84	18 Block PP84- 99 tech meeting	19 Block and review 84- 99	20	21 light hang pizza party 8pm - midnight
22	23 PP 15-50 test projector sites lighting designer polishing plot and cue sheet	24 pp 51-84 run practice video projection tech on board from now ons	25 pp80-99	26 run 15-99	27	28
29						

### March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	runthrough with video light crew on deck from now on	runthrough with video	clean up scenes TBA	clean up scenes TBA		
7	runthrough with video	Costume and prop check	runthrough	clean up scenes TBA		
14	runthrough with costumes	showing Holocaust movie for cast/crew	runthrough	runthrough		
21		spring break	spring break	spring break	spring break	
28	runthrough HR News photographer	runthrough	runthrough			

### April

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				runthrough		
4	dress costume only	Full dress	dress costume only		Opening weekend Call - 6 PM	
11				Second weekend	Call 6 PM	
18		Double Matinees for area schools Call - 7:30 AM Perf. @ 9AM and 12 noon			Strike set all day in class.	
25						

### Performance Schedule and Location

Hood River Valley High School Theatre Department is scheduled to perform James Still's And Then They Came For Me in the Bowe Theatre in Hood River, Oregon on April 9,10,16 and 17 at 7:00 PM, April 18 at 2:00 PM.

## Parameters of Producing Organization and Performance Space

### Hood River Valley High School Theatre Department

The Hood River Valley High School Theatre Department is a consecutive four year program that builds a well rounded theatre student in all aspects of performance and production. Besides the standard classes, motivated students may enhance their education, under the guidance of the instructor, through independent studies of their choice. Areas of exploration have included dance, scenic design, and stage craft. Students may also increase their theatrical experience if selected by the instructor as a Theatre Teaching Assistant. The Theatre Department produces an annual winter play that is open to all high school students, a student directed one act festival in the spring, and a popular children's theatre group, Phoenix Theatre which tours the local elementary schools in the gorge area.

### Budget

The Hood River Valley High School Theatre Department has allocated \$2,500.00 to produce And Then They Came For Me. The breakdown of the budget is as follows:

Video rental - \$600.00

Script purchase - \$60.00

Royalties - \$60.00 performance for a total of \$300.00.

Publicity - \$200.00

Set construction of screen - \$150.00

Costume - \$100.00

Makeup - \$65.00

Gels - \$30.00

The school has recently purchased an excellent video projector that will work well in the theatre. The set pieces and most of the costumes will be taken from current stock in storage. The media lab of the school prints the programs for free and a local print facility gives the department a price break on posters. The local newspaper will provide a full page feature if ample time is

given them to plan accordingly. They have already been notified, and the feature will run on April 6, 2004.

### Staffing

The Hood River Valley High School Theatre Department consists of one staff member. Parents of actors often supply some of the labor involved in creating the costumes. The remainder of the labor involved in the production of And Then They Came For Me will be drawn from the students of the theatre program under the guidance of the staff person. The school's technology instructor has agreed to videotape the performances required by the Master's program of Central Washington University.

### Casting

Casting for all extracurricular productions is open to all students of Hood River Valley High School. Announcements will be posted two weeks before Christmas break, with a synopsis of the play and the number and gender of parts available. An announcement will also be read over the intercom during morning announcements one week prior to the actual audition. Students can check out a copy of the play to preview prior to the auditions. Students with prepared audition pieces will audition first, then all students will be required to submit to cold readings of the parts for which they are auditioning. There will be two days of open auditions, with the third day run as a callback. The cast list will be posted the following morning. Casting is complete when the actor initials his or her name by the character's name on the cast list. The actors then check in with the director to receive the script. The stage manager is selected at this time from a signup sheet that was posted two weeks prior to the play. Often an actor who doesn't make the cut will want to be considered in a position backstage, thus the stage manager and other members of the crews are not selected until casting is complete. The stage manager will select department heads, and, with the director's approval, notifies the students selected. This process is repeated with the department heads choosing the students they want to work with in their crews.

### Facilities

Hood River Valley High School's Bowe Theatre is a proscenium performance space that seats 431 people. The stage measures 45 feet wide by 35 feet deep. Most productions fill 350 seats per performance. An additional false stage that extends from one apron wing to the other can be set in front of the apron to provide an additional 10 feet of depth.

### Equipment

The Bowe is well equipped with a computerized light board and a sound board. Masking includes front and mid traveler curtains, three sets of legs, and a leno scrim.

### Scheduling

The Bowe is used as a classroom, performance space for the music program, and as an auditorium for community events. The theatre program has priority over all usage, and as such meets little conflict with rehearsal and performance schedules. In the interest of fostering good relationships with both community and other school programs, the director will use the band room and the student commons area as rehearsal space when the need arises. A total of 32 two hour rehearsals are scheduled for the production. Spring Break occurs two weeks prior to opening night. If cast is available, rehearsals will be scheduled for several times during that break, although there is no anticipated need for the additional rehearsals. The set will be built by the Theatre II class as the final project for their scenic design unit during class time.



SECTION TWO:  
PREPRODUCTION ANALYSIS

Given Circumstances

Environmental Facts

Geographical location

And Then They Came For Me is a memory play that skips around locations as memories of the two main characters come and go. The locations of Eva Schloss' memories include: her kitchen in Austria, the dressmaker's shop in Amsterdam, the Schloss' apartment in Amsterdam, the upstairs attic of Dutch school teacher Mrs. Klompe where Eva and her mother remained hidden for almost two years, the interrogation room at Gestapo headquarters, the cattle car of a train bound for Auschwitz, the camp itself, a snowy road that leads from the female camp to the male camp at Auschwitz, and an apartment shared with her family in Amsterdam after the war. Ed Silberberg's memory locations include: the living room of his family's Gelsen-Kirchen, Germany house, the train station on the Dutch border, the bicycle racks located outside the Amsterdam apartment, his grandparents' living room in Amsterdam, outside Anne Frank's apartment in Amsterdam, a German lorry and street, a street in Brussels, Belgium, the kitchen of the Silberbergs' hiding place in Brussels, and the roof of their hiding place. Anne Frank's memories coincide with some of Eva Schloss' locations and Ed Silberberg's memories of Anne. There is one memory Anne has where she talks about her diary. I have chosen to set this speech on her bed in her apartment. Hitler Youth, as a composite character (Still Interview), speaks from a non-specified location, void of recognizable features. A map of Germany can be found on page B.1, Appendix B.

## Date

The dates of the memories begin in 1933, with specific events occurring mainly between 1938 and 1944, such as the nationwide pogrom Kristallnacht (the Night of Broken Glass) November 9-10, 1938. Weather extremes occur during the play, from the intense heat of summer to the frigid below zero temperatures at the concentration camp. The memories occur at night, in the morning, as well as in the afternoon. The script is quite specific as to the time and conditions of some memories, and quite vague in other memories. Table 1 gives a timeline perspective on Germany's historical events in relationship to each of the families.

Table 1  
Timeline of Major Events

Date of Event	Germany	Ed's Family	Eva's Family
1918	WWI ended. German public humiliated by defeat		
1919	Germany forced to pay huge reparations to France and Britain, Hitler joins right wing German Workers Party, changes name to National Socialist German Worker's Party, (Nazi)		
1923	Hitler's attempt to overthrow govt. fails, he is sentenced to 5 years in prison		

Table 1 (cont.)  
Timeline of Major Events

Date of Event	Germany	Ed's Family	Eva's Family
1925	Hitler writes Mein Kampf in prison, Nazis number 27,000	Ed is born into the Silberberg family one year later in Germany	
1929	Great Depression causes worldwide consequences		Eva born into Schloss family in Austria
1933	Hitler declared Chancellor, begins German expansion Dachau created	Ed's grandfather refuses to return to Germany, orders his wife to sell all and flee	
1935	Hitler announces list of Jewish restrictions		
1936	Germany hosts Olympics, no boycotts by other countries		
1938	Germany annexes Czechoslovakia, Kristallnacht and other pogroms ordered	Ed's mother assaulted; Ed's father sends him to his grandparents in Amsterdam	Heinz is attacked by his schoolmates as his teacher looks on, Poppy moves the family to Belgium
1939	Hitler invades Poland, officially starting WWII, establishes huge ghettos for Jews, yellow stars required on all Jews		Eva's family moves to Amsterdam
1940	Many Jews dying from starvation or disease		Eva befriends Anne Frank

Table 1 (cont.)  
Timeline of Major Events

Date of Event	Germany	Ed's Family	Eva's Family
1941	Food shortages and harsh winter kill more Jews in the Ghettos Nazis establish six more death camps to expedite the "Final Solution" The Dutch capitulate to German invasion	Ed and his friends suffer many new restrictions	Eva and her family find life more difficult with the Germans occupying Holland
1942	SS present plans to annihilate 11 million Jews, Nazis agree to use latest technology to kill off Jews, Russians and Gypsies	Ed meets Anne Frank and they fall in love, Anne Frank receives a diary for her 13th birthday, Anne's family goes into hiding late in the year, Ed is arrested but escapes, Ed decides to escape to Belgium to join his parents	Eva is told by her mother she is to wear the yellow star on all her clothing Heinz is called up to join a work camp in Germany, Eva's family splits up and goes into hiding
1943	As Allied victories increase, Germans dismantle many death camps in Poland to cover up their crimes, Auschwitz continues to operate		Eva turns fourteen in hiding, Because she is blonde, she risks walking across town to visit her brother and father
1944	The countries under the Nazi rule are suffering from starvation and poor living conditions, Many will report Jews in hiding for food		On Eva's 15th birthday she and the rest of her family are turned in by an informer, They are beaten and put on a train and sent to Auschwitz, Eva is able to stay with her mother Mutti, but she never sees her father or brother again

## Economic Environment

Following World War I, Germany “encountered unprecedented inflation” (Chaikin 24).

The inflation was triggered by a huge increase in the nation's money supply, caused in part by the heavy demands of the reparations placed upon Germany following its loss in World War I.

"Soon an inflationary mentality set in. Merchants would raise prices automatically. People would hoard goods, figuring the price would go up, thus causing shortages" (Anderson 1).

Table 2

Inflation of German Food Prices, 1914–1923, in Pfennigs (pfg) and Marks

Food Item	1914	1916	1918	1919	1920	1921	1922	1923
Eggs	6 eggs- 10pfg	2 eggs - 10pfg	12 eggs 50 pfg (1/2 Mark)		6 eggs 100 pfg (1 Mark)	2 eggs 50 pfg		12 eggs 500 Mark
Potatoes	2 1/2 lbs 10 pfg	1 1/2 lbs 10 pfg	5 lbs. 50 pfg (1/2 Mark)	4 lbs. 40 pfg		1/4 lbs. 50 pfg		
Bread	13 pfg	19 pfg	22 pfg	26 pfg	1.20 Mark	1.35 Mark	3.50 Mark	700 Mark

Source: Anderson, Joel. “A Look At German Inflation”.

<http://www.joelscoins.com/exhibger2htm>. April 5, 2004.

As can be seen in Table 2, 1922 saw an amazing increase in inflation for Germany.

During the first 6 months of 1922, 10,000 Marks would buy 250 pounds of meat, and by the end of this year, the same amount of money would purchase only 5 pounds of meat. The year of 1923 saw such incredible rates of inflation that after workers received their paychecks they would race to the market to buy whatever food items were available before the already inflated prices went even higher. In May of 1923: 1200 Marks would pay for a loaf of bread. By July, 1923 the same loaf of bread cost 100,000 Marks, and by October a loaf of bread would have jumped to a startling 1 billion Marks (Anderson 1-8). This financial upheaval, coupled with the political turmoil and high levels of violence, led to a distrust of Germany's republic government. In 1929 the world wide depression hit Germany, leading to increasing anger and outrage. The National

Socialist German Worker's Party, or Nazis for short (Chaikin 23), was an extremist political party that grew quickly during this time. With the rise of Adolph Hitler to power in this growing political faction, attitudes towards the Jews worsened. Many Jews lost their businesses during this time, either from being blacklisted from the buying public, or from losing their stores to approved German Aryans by the Nazis. Eventually, all Jews had very little in the way of a legitimate income. The heads of the two families: Schloss and Silberberg, once middle-class businessmen, now were in the same dire financial straits as the majority of Jewish families. The families stockpiled food as it was found and sewed money and jewelry into the hems of their coats. They were not allowed to shop in the gentile stores, and had to rely on the underground for many items of daily life. Both families underwent the hardships that occur in a country simultaneously reeling from a depression and engaged in a full scale war. When the families moved to Amsterdam they relocated to small apartments with just the few belongings they could bring in suitcases. Because of Amsterdam's participation in the war it was difficult to find material goods. Instead of buying a bigger dress, as a girl grew, money was spent to lengthen the skirt, adding details to change its appearance enough to make it look "new".

#### Political Environment

The memories described in And Then They Came For Me take place between the years of 1938 and 1945. Prior to 1938, Germany was still reeling from the defeat of W.W.I in 1918 at the hands of the Allied powers. "Like millions of other Germans Hitler could not then or later bring himself to believe that the German Army had been defeated in the field. It must have been undermined at home; by the Democrats, the Socialists, the Jews, by any scapegoat that could be found to take the blame for Germany's unbelievable defeat" (Goldston 37). The Emperor had abdicated and fled; and the last Chancellor, Prince Max of Baden, had resigned as well. From

1918 to 1923 the German government changed parties, from the Social Democrats to a conglomeration of different interest groups that made up the Weimar Assembly. In 1920 the German Workers Party was founded, and Hitler was "begged" (42) to join the party. Hitler, who made his first attempt to seize power in 1923, was by 1938 the head of a war machine that had, for the last 15 years, slowly been advancing towards the Fuhrer's goals as outlined in his book *Mein Kampf* which was written while he was briefly imprisoned for treason in 1924.

German policy, as outlined by Hitler, was to be based on three factors. First was the reorganization of German life on the Leadership principle. This meant that supreme power in the German state was to be exercised by one man, (Hitler) while on every level of German life lesser leaders responsible only to those above them were to have absolute authority. Thus a chain of absolute command would be created to permeate all aspects superiority of the German race. To purify this race, Jews and other non-Germans were to be eliminated from German national life. Intermarriage between Germans and non-Germans, especially Jews, was to become a crime. The other races of the world must be made slaves of the super race of Germans or wiped out. The third principle was that of foreign conquest and domination. Germany deserved to rule all Europe - in fact, all the world - due to its innate racial superiority. This would be accomplished first by destroying the power of the Western Allies - notably France - and then conquering the Slavs in the east. Then, with secure domination of the European continent, German power could reach out for world conquest.

(Goldston 58)

Hitler, who rose to power on the political might of the National Socialist German Worker's Party (Nazis), proposed two wars to be waged; one against the Allied forces on three

continents, the other against the European Jews. Within the list of twenty five points of the National Socialist German Worker's Party platform, are several that specify exclusion of the Jewish population to the rights of the German people, points number 4, 5,7,8,23 and 24 (Avalon 1). When the Nazi Party gained control of the German State, the conspirators used the means of official decrees as a weapon against the Jews. According to the Office of the United States Chief Counsel for Prosecution of Axis Criminality, the *Reichsgesetzblatt* issued the following discriminatory decrees against the Jewish population of Germany.

1. Jewish immigrants were denaturalized.
2. Native Jews were precluded from citizenship.
3. Jews were forbidden to live in marriage or to have extramarital relations with persons of German blood.
4. Jews were denied the right to vote.
5. Jews were denied the right to hold public office or civil service positions.
6. Jews were relegated to an inferior status by the denial of common privileges and freedoms. Thus, they were denied access to certain city areas, sidewalks, transportation, places of amusement, restaurants.
7. All Jews were forbidden to practice law, medicine, dentistry.
8. Jews were denied employment by press, radio, stock exchanges and stock brokerage, even farming. By 1938, Jews were excluded from all business in general and from the economic life of Germany.
9. By 1938, Jews were forced to pay discriminatory taxes and huge atonement fines. Their homes, bank accounts, real estate, and intangibles were expropriated.
10. By 1943 the Jews were placed beyond the protection of any judicial process



the police were made the sole arbiters of punishment and death.

Through the use of government sanctioned anti-Semitic decrees, the German powers created a political environment that encouraged national pogroms against the Jews. In a message from SS-Gruppenfuhrer Heydrich to all State Police Main Offices and Field Offices, the first large scale attack against the Jews; Kristallnacht, was decreed, with strict orders not to “jeopardize German life or property” (Avalon 6). These officially sanctioned attacks against the Jews incited the German population to continue daily attacks against individuals, furthering the distrust and fear between the two groups. This politically charged environment led to a strained social environment.

#### Social Environment

After World War I, Germany experienced a time of social turbulence and upheaval. Soldiers returned home to find their jobs taken over by Jews and Marxists. Patriotic Germans felt that Jews and Socialists were responsible for their defeat in the war because they were pacifists, took over businesses at home, and betrayed nationalists by supporting the formation of the Weimar republic ( Shirer 54-56). Industrialization and modernization, symbolized by successful Jews and Marxists, bonded people with artificial ties of materialism and greed instead of the *Volkish* bond of unadulterated blood. Germans longed to return to their past glory and unity (Abel 143). During these years, German economy suffered severe depression and inflation causing mass unemployment, starvation, and hopelessness. For example, bread rose to 2500 marks and an egg cost 800 marks.

In April 1921, the weak German economy was burdened with 33 billion dollars for war reparations. The Great Depression was a staggering blow to an economy supported by American loans. Between 1930 and 1932, unemployment rose from three million to six million (Remak

24). Suicide became a common solution to unemployment, starvation, and fear (Abel 125). Both German citizens and the Jewish population suffered during this time, and both groups struggled to take care of their families. With the Jews, however, extra difficulties existed. With the encouragement of the government, Jews were shunned, taunted by German children, and beaten by both male and female German citizens (Chaikin 35). Hitler and other top ranking officials further fueled this fervor, “When I send the flower of German youth into the steel hail of the next war without feeling the slightest regret over the precious German blood that is being spilled, should I not also have the right to eliminate millions of an inferior race that multiplies like vermin?” (Fest 679-680) and “anti-Semitism is exactly the same as delousing. Getting rid of lice is not a question of ideology. It is a matter of cleanliness” (Nizkor 572).

Not all Germans agreed with the policies of the Nazi government and sympathized with the Jews. However, the government threatened to shoot anyone found aiding the Jews, and rewards of “five pounds of sugar and five liters of petroleum for denouncing any Jew” (Borenstein 4) prompted the starving public to do such heinous acts normally not in their nature. German children were also encouraged to ridicule Jews and to report German adults who were not complying with the official edicts of the time, “If our parents don’t say “Heil, Hitler!” we are supposed to report them and they will be arrested” (Still 16). Like many dictators, “Hitler and his immediate cohorts believed that it was vital to convert young children to their cause and beliefs. If you can capture the minds of young children and persuade them to become dedicated to your cause, your theory of the truth and your theory of what is right and wrong, then you can hold the whole country captive and you have complete control” (Behrendt 11). For many Jewish youths, this was additionally crushing, as former friends turned cruel and trusted teachers now looked the other way when a beating occurred (Still 29).

Eventually, Jews were slowly removed from towns and small cities, making them Judenrein or free of Jews. Jews were either put in cattle cars and sent to the camps, or ordered to move to larger cities, in enclosed ghettos. Periodically, German SS would move through these ghettos, shooting and killing the people living there, or transporting them from the ghettos to camps. These camps included work camps, holding areas to separate the skills and send on to factories deeper in Germany, and ultimately, the death camps, such as Treblinka, Mauthausen, and Auschwitz (Goldston 163-165).

During this time of slowly escalating oppression the attitudes of the Jews ranged from complete disbelief to abject fear, creating either feelings of “it won’t happen to us”, to strong desires to escape east to Russia, or west to Amsterdam and Belgium. Unfortunately, for many, the realization that their families were in peril arrived too late, and at a point when they had little money and were weakened by lack of food. Eventually, many families went into hiding to escape the death squads of Hitler.

### Religious Environment

Since the time the Gospels were written, around 70-100 AD, some form of anti-Semitism has existed. According to Jewish historian Miriam Chaikin “The historians believe that the Roman attitude toward Jewish Christians caused the authors of the Gospels to write as they did. They say the writers feared Rome and had to portray Jews in a bad light and Pontius Pilate in a good light” (Chaikin 11-12). In the year 70 AD, the Romans, after warring with the Jews, razed Jerusalem to the ground and banished the Jews from their homeland. For two thousand years, Jews have slowly moved into other countries, settling and raising generations of families. Through the next two thousand years, because of the lack of their own country, and thus a government to protect the Jews, their religion and ethnicity was attacked as the cause of

whatever problem was occurring in the country they were occupying. During the Middle Ages, allegations against the Jews included such beliefs as “Jews were devil worshippers. Jews poisoned wells to kill Christians. The Jewish religion obliged Jews to drink the blood of a Christian child on a Jewish holiday, a child they had, presumably, first killed for the purpose.” (Chaikin 16). This allegation of Jews as "devil worshipers" was used most recently in this century as an excuse to attack the Jews in 1946. In Kielce, a medium-sized city in southeast Poland, rumors spread throughout the town that a missing Polish boy had been killed by the Jews to use his blood to make matzot. A mob gathered outside the Jewish community center where the boy's body was said to be hidden, killed 42 Jews and wounded 50 more. Eventually the young Polish boy was found in the next village, but by this time the crimes had occurred (Gutman 42).

Although Jews were held accountable for many of the ills faced by the Germanic people, ranging from the Plague during the Dark ages to secularism and Marxism, this ethnic group only represented one percent of the population in Germany. “According to the census of June 1933, the Jewish population of Germany consisted of about 600,000 people” (USHMM 10). The other religions represented in Germany were predominately Catholic and Protestant with the largest Protestant church being the German Evangelical Church (Barnett 2). The historical role of the churches in Germany and her surrounding countries was in creating a culture that, since the era of the Roman emperor Constantine, had been explicitly and deliberately “Christian.” The churches’ advocacy of a “Christian culture” led to a “secularization of cultural identity” (Barnett 35) in which dominant, positive values were seen as “Christian” ones, while developments viewed negatively were attributed to “Jewish” influences. The churches also understood their institutional role. While most Christian religious leaders in Germany welcomed the resurgence of nationalism, they became increasingly uneasy about their institutions’ future in what was clearly

becoming a totalitarian state. Many of the leading Nazis were overtly anti-Christian. The Catholic church and the Protestant Churches sought to maintain some degree of independence by entering into certain arrangements with the Nazi regime. “Throughout Hitler’s Germany, bishops and other Christian religious leaders deliberately avoided antagonizing Nazi officials” (Barnett 35). While many of the churches issued anti-Semitic statements throughout the 1930s, others, who might not have been so fervently anti-Semitic, kept quiet. “Others, who weren’t anti-Semitic, nevertheless warned their colleagues against any public show of support for the Jewish victims of the Nazi regime” (Barnett 35). The religious climate for the Jews in Germany at the time of the play is obviously tense and fraught with danger. Their lives were at risk because of their religious and ethnic background. The religious climate for the rest of the churches in Germany was also at risk. It was as though they were saying one must support the new German nationalism by attacking the Jews, or suffer the same fate as the Jews.

### Polar Attitudes

#### Hitler Youth:

##### beginning attitude

- a. To be a German is to be a part of the superior race of the world and destined for greatness.
- b. “This is the greatest country in the world!” (15).

##### final attitude

- a. Hitler was not infallible, and the Germans have made an irreparable mistake.
- b. The change is indicated through dialogue between Eva and Hitler Youth, and stage directions.

HITLER YOUTH: On April 30, 1945 Adolph Hitler committed suicide.

Then Germany surrendered. (*Pause.*) The war is over, and we lost.

We've lost so much.

EVA: 5,860,000 Jews died in the Holocaust.

HITLER YOUTH: I was following orders.

EVA: 5,860,000 Jews died in the Holocaust.

*(The Hitler Youth takes off the swastika armband. He looks lost. His words come slow, deliberate.)*

HITLER YOUTH: I promise-at all times to do my duty-for the Fuhrer, so help- me God? (*Exits quickly.*)

Ed:

beginning attitude

- a. Luck and maintaining a low profile will protect me from the Nazis.
- b. "They won't come back, Father. We haven't done anything wrong. It's a mistake..." (24). And "By sheer dumb luck they just didn't see me" (40).

final attitude

- a. I must take my fate into my own hands if I am to survive.
- b. "So the removal of the star was perhaps part of that feeling that "This is enough." In other words, "You have to risk this to get out of this in some way" (58).

Eva:

beginning attitude

- a. I am too young and helpless to take care of myself, I must rely on others for help.
- b. Eva (alarmed and overwhelmed): Why can't we all stay together? Pappy I don't want to go without you! (49). And "I'm the youngest person left in our group. As ridiculous as I look, this hat and coat (that her mother forces her to wear) makes me look older and saves my life"(75).

final attitude

- a. I have survived what many could not, and I am stronger for it, I can take care of myself and others.
- b. This is demonstrated in the scene following the Germans vacating the concentration camp and Eva stays behind with her ill mother.

YOUNG EVA: Mutti, listen to me. We can't stay here like this, we don't know what's going to happen. I'm going to go to the men's camp.

MUTTI: You don't know where to go, how to find it.

YOUNG EVA: I'll find it.

MUTTI: It's too dangerous.

YOUNG EVA: I must go. I'll find Pappy and Heinz. I'll come back for you. We'll all be together again.

### Previous Action List By Time and Character

1. Unemployment, rapid inflation and striking citizens, opposing the poor governing forces in Germany. (Still 15).
2. Jews, immigrants, other ethnic groups accused of being the cause of the economic and political problems facing Germany; Hitler Youth: "If we can get rid of the Jews the world will be a better place"(16).
3. German citizens under pressure to comply with all of the government's demands or face arrest. Children are even encouraged to report their parents; Hitler Youth: "If our parents don't say "Heil Hitler!" we are supposed to report them and they will be arrested" (16).
4. Helmuth Silberberg, (Ed), is born in 1926 in Germany (18).
5. His nickname is "Hello" (18).
6. He moved to Holland to escape the Nazis, then moved to Belgium and went into hiding; Ed: "That's how I survived the Holocaust" (18).
7. Eva Geiringer was born in 1929 (19).
8. Eva hid for 22 months in Holland, arrested by the Nazis and spent "nine months in the Auschwitz-Birkenau concentration camp. I am a Holocaust survivor" (19).
9. Ed's grandfather senses the coming danger and moves to Amsterdam; Ed: "He understood something that...some people did and some didn't" (20).
10. Ed's father, like many other Jews in Germany, felt that Hitler was not to be taken seriously; Ed: "The idea being that the German people - the German people would never allow this to go on, they're civilized" (21).
11. At school, Heinz is attacked by his classmates; Eva : "He came home all bleeding, his nose and his eye was cut"(28).



12. During the beating, Heinz's teacher watched and made no effort to help Heinz: "He watched. And then he walked away" (29).

13. The Schlosses move to Amsterdam, Holland in 1940 (30).

14 Ed's family has a secret whistle, a line from Beethoven's Ninth Symphony; Ed's Father: "If you get scared, remember our secret whistle, yes?"(25).

15. Anne Frank is fascinated by boys; Anne: "Just one of my many admirers. Do you like boys, Eva?" (32).

16. Eva has trouble adjusting to life in Holland; Eva: "I'm still so new, Anne, I can't speak Dutch yet - I'm...I feel - strange. Like I don't belong"(33).

17. In 1940 the Germans occupied the Netherlands; Eva: "So life became very, very difficult"(35).

18. Heinz owned a sailboat until the Nazis confiscated it; Heinz: "Jews are not allowed to have boats"(37).

19. In 1942 all Jews in Holland were required to wear the yellow star on their clothing or face serious consequences; Heinz: "An informer Nazi saw us and arrested my friend for not wearing the yellow star. He's never been heard from again"(39).

20. Ed's grandparents are traditionalists; Ed: "They're kind of old-fashioned, they think you're too young for me"(43).

21. Heinz was active in the Fine Arts; Eva: "He wrote poetry, he painted, he was a wonderful musician"(45).

22. Periodically the Nazis would make a sweep of the Jewish families and collect all young people; Eva: "Young people who would have children later...So that there would be no new generation of Jews"(47).

23. It was dangerous to go into hiding, as anybody might turn you and your family in if they found out; Eva: "We didn't tell anyone about our plans of course because you never know who would betray you"(50).

24. Anne Frank and her family went into hiding in 1942; Ed: "It was not unusual for people to just disappear", Eva: "My family and the Frank family went probably into hiding the same time"(50).

25. Members of the Dutch Resistance would advise the Jews about procedures in hiding; Eva: "Our contact from the resistance came to visit us and said we must have a hiding place within our hiding place"(51).

26. In hiding, the family members cannot move around during the day, in case the sounds are heard outside the hidden apartments; Mutti: "The neighbors might hear you. No one can know that we're here"(55).

27. The Hitler Youth are trained to become leaders by giving them puppies to care for; Hitler Youth: "To make it my property and responsibility"(58).

28. Freedom of movement is greatly restricted for the Jews; Ed: "Jews are not allowed to travel, to cross borders. If I get caught, the Nazis will kill me"(65).

30. The Nazis had a transit camp called Westerbork; Eva: "A kind of holding camp where there are thousands of other Jewish and Gypsy families"(68).

31. There were Jewish families that knew that the death camps existed and what happened there; Eva: "We saw on the platform the big sign "Auschwitz" and we knew this was the death camps"(71-72).

32. Other Jewish families were unaware of the death camps; Ed: "We didn't know exactly what was happening to the people who were being deported. The depth of the crime and the devastation — we did not know about"(84).

33. The Hitler Youth were trained over a period of several years to become obedient to Hitler's cause; Eva: "There were stories going around the camp how it was possible that those Nazis-the young SS boys -became so cruel" and Hitler Youth: "They told us to strangle our puppies...they told us if we didn't do it we'd never be chosen, we'd never be SS, we'd never be real Germans"(85-86).

## Analysis of Dialogue

### Choice of Words

Still has his young characters use simple words, generally one or two syllables in length. Anne Frank has more sophisticated words in her vocabulary, such as “coincidence” and “definitely” (Still 42). Anne also uses more superlatives, “the most beautiful diary ever” (40). By choosing more intensive words, Still indicates Anne’s interest in the language. Anne “dreamed of becoming a great writer” (97) and she became “a very famous person through her diary” (32). All three principle characters make frequent use of the personal pronoun. This heavy use reflects the self absorbed qualities of the characters, particularly in the first half of the play “I want to go ice skating on the canals, drink hot cocoa...I want to go back to school. I want to see my friends. I want us to be a family again. I miss Pappy. I miss Heinz” (56). Pappy and Mutti also use the diminutive in Yiddish, such as “Evertje” (49) and “Evi” (39) when talking to Eva as a way of conveying affection for their little girl. Eva and Heinz both refer to their parents with family terms rather than the traditional nomenclature used for parents. Ed’s parents do not use any affectionate terms with their son, and Ed uses the more formal “Mother” (22) and “Father”(24). Although a close family, by using the formal word choice, Ed and his parents reflect a lack of outward display of affection. With the exception of Hitler Youth, the Nazis all speak in German. Through direct translation by the Eva on-screen, and the response of the character, the audience understands what is spoken in German. By using the German language when the Nazis speak, Still is trying to convey the confusion and fear of the unknown that the characters faced at that time to the audience.

### Choice of Phrases and Sentence Structures

To capture the quality of real people talking, Still uses incomplete sentences, and short three word sentences. He relies heavily on the hyphen as a way to break thoughts into phrases “But I am here -You're here! Mutti - sometimes I lie in bed at night and kick my sheets because I am so frustrated!” (55). This also gives the dialogue between family members the intimacy of people who live together and can complete each other’s sentences. There is a point in the play when the characters of Eva, Mutti and Anne have been in the concentration camp for some time. On page 82 the sentence structure and phrases are short, terse, descriptive.

YOUNG EVA: The middle of winter. It is unbelievably cold. November,  
December; we have no shoes, no clothes.

ANNE: The itching. the lice. I couldn’t stand it any longer. I ripped off my  
clothes and wrapped myself in a blanket. It’s all I have.

Still uses the incomplete sentence structure to convey the sense of despair, of hopelessness and complete physical breakdown of the characters at this point. Following this dialogue, the two girls lapse into one word statements. They have no strength left to utter more than one word at a time. Several times in the play, Eva and Anne state their names, “My name is Eva Geiringer” (64) and “My name is Anne Frank” (82). Still is reminding us that although the two have been dehumanized by the brutality of the Nazis, they have still retained their sense of who they are, and in so doing, remind us that this really happened, to real people.

### Choice of Images

Still uses strong images in the language throughout the play in order to help convey meaning. “They are big, black bugs that suck your blood” (70). “You can smell flesh” (79). Anne “ripped” (82) off her clothes in despair. Hitler Youth “strangles” (86) his puppy to kill it upon

orders by the SS. Hitler Youth also uses the term “Rats” (15) when he refers to the Jews, dehumanizing that group of people. Ed uses the term “thugs” (21) to describe the participants in the pogrom, indicating the criminal like behavior that the civilians exhibited towards the Jews. Heinz is taunted by his schoolmates, described as his “friends”, and called a “filthy Jew” (29). The character of Heinz is described as “a very, very talented person. He wrote poetry, he painted, he was a wonderful musician” (45). In his spoken lines Still has Heinz describe sailing his “little” sailboat, and “I’d get in it and float away. Far, far away to a place where....(*His voice trails away; he stops playing guitar*) Far away” (45). The wistful imagery conveys the gentle quality of Heinz.

#### Choice of Peculiar Characteristics

With the exceptions of the diminutives spoken in Eva’s family the dialect of the characters in And Then They Came For Me is without any colloquialisms or inflections commonly associated with speakers of Yiddish. For example, statements are not phrased as questions, an event that occurs when ethnic Jews converse, particularly onstage. Still has both families speak without a trace of ethnicity, indicating that they are speaking German to each other, and therefore no accent would exist. This choice of dialect also creates a sense that the characters are no different from the members of the audience. There is no distance created by difference in speech between characters and audience, they are us and we are they.

#### The Sound of the Dialogue

The dialogue of the real Ed and Eva comes across very realistic as they search for words to convey their thoughts in the actual interviews, this is evidenced by pauses and stutters. The dialogue Still writes for his characters in the dramatized events of the play is consistent in manner and sound to the video dialogue, and there is no jarring change as transitions occur

between the live and taped action. This is important to maintain, since often the switch happens rapidly, and the characters often talk to the people on the screen.

### Structure of Lines and Speeches

While the characters maintain the same line and speech structure in most of their dialogue as the real live Ed and Eva, Still makes distinctive changes when the characters are engaged in narrative. During narrative moments in the play Still changes the sound and the line structure to create a specific mood or intent.

YOUNG EVA: Two days, three days...

HEINZ: Four days...

PAPPY: We don't know when it is day-

MUTTI: We don't know when it is night.

YOUNG EVA: The train is like cattle cars— a hundred people are pushed  
together in one car.

HEINZ: It's so tight that we have to take turns standing-

PAPPY: Lying-

MUTTI: Sitting...

YOUNG EVA: Sometimes the train stops-

HEINZ: The doors open-

PAPPY: Bread is thrown in-

MUTTI: Buckets of water for us to drink.

HEINZ: Three days-

YOUNG EVA: Four days...

HEINZ: It's hot.

EVA: Boiling hot.

PAPPY: And the doors are closed.

MUTTI: And bolted shut from the outside (69-70).

By breaking up the thoughts into single word and broken sentences, the narrative is shared by all the characters in that scene. Still reminds the audience that these events are felt, endured, by all. Later in the play, the characters of Anne and Eva create a similar effect when Still uses a similar technique with their dialogue. Still has Eva, Heinz, Anne and Ed relate the gradual breakdown of their rights in a similar fashion. Again, this indicates that all were affected by the strangling hold the Nazis slowly exerted on Jewish society.

Still also structured some of the speeches as lists, to provide a layering on of several ideas and thoughts in a tumult of indecision and fear. Here is an example told by the character of Eva.

YOUNG EVA: Hiding? What does that mean? Where will we hide? With who? For how long? Why can't we all stay together? And what about our home? Will someone else live there? Look out our windows? Sleep in my bed? When will we come back? What about my friends? What will happen to them? (50).

In the beginning of the play, Still has the character of Hitler Youth list words that describe ethnicity, religion, race, physical and mental handicaps and sexual orientation with words that describe social ills. The juxtaposition of the two creates imagery that the Hitler Youth is meant to perceive from the adults. This recitation of what he has heard, indicates that Hitler Youth is not thinking for himself.



## Analysis of Dramatic Action

### Character Analysis

#### Hitler youth

- a. Desire - Hitler Youth wants to belong, to be a part of something powerful; thus **attain power in self. He mentions the desire to be chosen as a member of the SS (86).**
- b. Will - While Hitler Youth's desire for acceptance is strong, his will to achieve flags at times. He falters when the time comes to strangle his puppy, yet he talks himself into an **action he has trouble with morally (86).**
- c. Moral Stance - Hitler Youth has moral objections to killing his puppy, but he talks himself into it. He subjugates his own values to be accepted. Even at the end, when Hitler has committed suicide and all appears lost for the Youth, he continues to recite the propaganda he has heard since he was seven. He doubts himself, but engages in **self-denial to continue on (94).**
- d. Decorum -
  1. Physical Appearance: Hitler Youth is twelve years old, and ages 6 years during the course of the play, energetic, and athletic (15). He is clean, well groomed, and stands erect. He is fair in complexion, a typical Aryan German.
  2. Walk and Stance: Hitler Youth strides in a forceful manner. He has had military training for at least five years (86). He carries his shoulders back, chest out. His conviction in his beliefs displays itself in his stance, feet apart, balanced between both feet equally. His arms move in bold sweeps, fingers extended. When he salutes Hitler, his passion informs his movements.

3. Voice: His voice is well supported, his tone at the beginning of the play full of the exuberance of youth (15). As he struggles with his doubts later in the play, his voice, although still strong, cracks with the pressures of his internal sense of morality (94).

e. Dramatic Adjectives -

1. Desire - Yearning
2. Will - Self encouraging
3. Moral Stance - Denied
4. Decorum - Athletic

Ed

a. Desire - Ed desires to live a normal life during highly abnormal times. He wants what a “normal” teen wishes: relative safety, a love life, and freedom. He develops a relationship with Anne (43). He stays out late, past curfew (56).

B. Will - Ed’s will is very strong. He doesn’t panic when the Nazis search his bedroom with him hiding behind the opened door (40). When arrested and transported to headquarters, he pushes an armed guard aside and leaps from the moving vehicle into the path of another lorry, rolling aside at the last minute (57). He defies the Nazis by ripping off his yellow star (58). He sneaks across the border, dodging armed guards and flying bullets (66). His resolve to live “normally” with all the freedoms that entails, subjects him to great danger which he survives with heroic gestures.

c. Moral Stance - Ed has strong moral convictions, traits that unfold slowly through the play, culminating with the ripping off of the yellow star (58). In the beginning he is a compliant youth, following the guidance of his father and mother, and then his

grandparents. Over the course of time, he realizes that his redemption rests in his own hands. He must not let anyone else dictate his actions or beliefs. By taking charge of his own destiny, he ultimately saves his own life.

d. Decorum -

1. Physical Appearance - He is healthy and strong to be able to shove an armed Nazi soldier aside, as well to recover quickly from a fall from a moving truck

(57). Anne Frank finds Ed appealing (53), so he must be somewhat attractive. He is physically active to be able to hike at night through the hills between Holland and Belgium (66).

2. Walk and Stance - He has powerful strides, with strong gestures. He begins the play with a more submissive countenance, but as he evolves in the play, he becomes more erect, holding his head up. We can see the strong yet gentle man he will become as later indicated in the video.

3. Voice - Ed grows from a twelve year old to a very mature sixteen year old. His voice is meek at the beginning, but gathers strength with his growing self-determination (65). His dialect is the same as the others.

e. Dramatic Adjectives -

1. Desire - empowered
2. Will - self-determined
3. Moral stance - evolving
4. Decorum - powerful

### Ed's Father

- a. Desire - Ed's Father desires to protect his family. When he oddly runs away to hide on the roof, he could be perceived as cowardly. Yet his logic tells him that if he is killed or arrested during the pogrom, he will be unable to care for his family. 30,000 men were arrested and sent to a concentration camp that night (27). Although it is difficult, he sends his only child away to the grandparents to be safe, while he takes care of the mother (25).
- b. Will - His resolve to achieve his goal is strong. He is purposeful and keeps his wife safe.
- c. Moral Stance - He is a very conservative and formal in his beliefs. He is unable to demonstrate much affection to his child, although he loves him very much. When he sees Ed for the first time in four years, he appears happy to see him, but unsure as to what to do (67).
- d. Decorum -
  1. Physical Appearance: He is formal in appearance, erect and almost stiff. As a prosperous businessman, he is a neat dresser. Familiar with classical music, he is somewhat of an intellectual, and is quiet and subdued in manner.
  2. Walk and Stance - He is smooth in manner, and moves gently through space. He is more passive in demeanor, and does not act quickly (21). In reality Ed is not forthcoming with details about his parents, keeping many facts private, such as his parents' real names. Since children oft reflect the values of their parents, Ed's Father is private and not forthcoming with himself.

3. Voice - Ed's father speaks precisely and clearly. He doesn't use the personal pronoun (24), rather he uses more verbal distance when talking to his son.

e. Dramatic Adjectives -

1. Desire - protector
2. Will - Adept
3. Moral Stance - formal
4. Decorum - precise

Ed's Mother

a. Desire - Ed's Mother wishes to be the compliant wife. She disagrees with her husband when he decides to send Ed to Amsterdam to be with his grandparents, yet does not argue (24).

b. Will - She is emotional, and while supporting her husband's decision, weakens and clings to her son (24).

c. Moral Stance - Ed's Mother is indignant when hit. She is shocked that anyone would treat a lady in such a manner (23). She is dependent upon her husband and panics when faced with the possibility of losing him (23).

d. Decorum -

1. Physical Appearance - She is somewhat strong to be able to sustain a blow from a sledgehammer to her shoulder (22). Like her husband, she is refined, familiar with the classics (25).

2. Walk and Stance - Because of her refinement, she has had some training in etiquette, and walks erect and smoothly. She is elegant in stature, well groomed, and well dressed.

3. Voice - Her voice demonstrates training in elocution, she has a proud edge to her dialect, and she speaks carefully and evenly.

e. Dramatic Adjectives -

1. Desire - proper
2. Will - gentle
3. Moral stance - ladylike
4. Decorum - elegant

Eva

a. Desire - Eva wants desperately to keep her family together. When Heinz talks wistfully of sailing away, she tells him she will go with him (46). When Pappy tells the family that they will split up in hiding, Eva panics (49). In hiding she reveals that her true source of pain resides in the fact that the family is not together (56). After the Germans have left the concentration camp, and many of the prisoners as well, Eva stays staunchly by her mother's side (87) until she decides to risk her life to walk to the men's camp to bring Heinz and Pappy back (89).

b. Will - Evidence of Eva's strong will slowly unfolds with her character as the play progresses. She is defiant with her mother, yet she ultimately yields to her mother (38). She is unafraid to express her opinion to her parents and older brother, but is compliant. She is unsure of herself with others outside the family, such as Anne and possible suitors (32). As she matures, and experiences many of the devastation wrought by the Nazis, she grows more powerful in her will. She grows to depend on herself for survival. She eventually helps her mother, who is weakened by illness and starvation, by taking the risk

to bring back food (87). She also defies her mother in order to search for Heinz and Pappy (89). As her own body weakens her will and determination grows stronger.

c. Moral Stance - Eva has a strong sense of right from wrong. She is aghast at the behavior of Heinz's teacher whilst he was beaten, appalled that anyone would not step in (29). She has difficulty understanding why the rules for Jews are so harsh, and has difficulty understanding why anyone would want to instigate such laws in the first place (36-37). She doesn't accept her mother's response that wearing the required yellow star should be a source of pride. Eva knows that the star is denigrating and defiantly throws her coat to the ground (39).

d. Decorum -

1. Physical Appearance - She is blond and blue-eyed (28). She begins the play as a 12 year old, aging to 15 years of age during the course of the play. She dresses in children's' clothing, and because of her shyness around non-family, wears subdued colors (31).

2. Walk and Stance - She was in good health prior to internment in Auschwitz, as she survived 8 months, with the strength to go out searching for food after the German abandonment (87). She marries and has several children, so her health was recovered after freedom (95) and she is still alive in her eighties (8). Because of these indications of healthiness, she moves easily and is erect in posture at home. With others outside the home, evidence of her shyness might be shown with a pulling in at the mid line, and a slightly lowered head.

3. Voice - At home she is effervescent in speech, as she adores her family and feels secure. Outside the home she is a bit more guarded and speaks carefully.

e. Dramatic Adjectives -

1. Desire - family
2. Will - evolving
3. Moral Stance - self-imposed
4. Decorum - effervescent

Heinz

a. Desire - Heinz wants to be left alone. He wants to explore his art, enjoy his family, and be undisturbed by the outside forces. He dreams of sailing away on his little boat, away from the madness of his time (45).

b. Will - Heinz retreats from the Nazi darkness, rather than fighting it. When he receives a postcard ordering him to report to a work camp, he states he doesn't want to go but also tells his mother that he will work hard there, to keep the Nazis from hurting him (47). His will is not strong enough to keep him alive, and he dies on the long march with Germans when they fled the Allies (97).

c. Moral Stance - Heinz has a strong sense of injustice, but also a naivety. He believes the Nazis won't harm him if he works hard (47), and he wishes that the current events were simply a bad dream and that he will wake up someday (45). He uses logic to respond to Eva when she needs help understanding the Nazi laws (39). He and Eva are very close and he enjoys the intensity of her adoration (45).

d. Decorum -

1. Physical Appearance - He has the stereotypical Jewish coloring (28). He was an artist, poet, musician (45). He is quiet in demeanor and apparel.



2. Walk and Stance - His physical type is not that of an athlete and he does not move with the muscular ease that Eva has. His health does not allow him the strength to survive internment (97).

3. Voice - Heinz speaks wistfully and his voice reflects a gentle quality when he tells Eva of his feelings (45). He is bright, a poet, and speaks eloquently (45).

e. Dramatic Adjectives -

1. Desire - isolation

2. Will - gentle

3. Moral Stance - naivety

4. Decorum - slight

Mutti

a. Desire - Mutti wants to protect her children above all costs. She doesn't care what the yellow star signifies, she will say anything to get Eva to wear it and be safe (38). She wants to keep Heinz home when he is called up (47).

b. Will - Mutti's will is indomitable. She stands down Eva in the wearing of the yellow star (38), she states that Heinz is not going to the work camp (47) without conferring with her husband first, and she speaks up at the concentration camp to protect her Eva (76) — possibly risking her own life. She makes Eva wear an old coat and hat in the middle of summer to trick the Nazis into thinking Eva is older than she really is (72). She watches the ways of camp life, and learns survival tricks to help her daughter live (79). She becomes quite ill near the end of internment (87) yet lives well into her nineties.

c. Moral Stance - Mutti has her own definition of correctness, of morality, that is linked directly to the safety of her children. She is outraged that the Nazis would order

her son to a work camp, crying that he is “only a boy” and it will be “slave labor”(47). She tells her daughter that she should be proud she is a Jew so Eva will wear the yellow star and be safe (38), yet insists to the SS that she and Eva are not Jews when the guards entered their apartment (60) in the hopes that the SS might not arrest them. She is willing to simply stand at the bus stop and admit “we have no money” so that she and Eva can ride for free to their old apartment. (93).

d. Decorum -

1. Physical Appearance - She is blond and blue-eyed like her daughter, to be able to say “We’re not Jewish, we are just visiting” (60). She wears practical clothes when working around the house, and might dress up a plain outfit with a colorful scarf to display her unconventionality. She too, is in good health, to have survived 8 months of Auschwitz.
2. Walk and Stance - She is quick to be forceful with her children, and talks over her husband speaking (46). Her movements reflect this vivacity with a quickness and purposeful walk. Her good health allows her to move with ease and she has strong gestures.
3. Voice - Mutti’s voice is flexible and changes with her quickly changing moods. She will speak primly to her daughter, and then in the next moment, in response to Eva’s defiance, speak heatedly and determinedly (38). She is a passionate woman, and her voice changes with her temperament.

e. Dramatic Adjectives -

1. Desire - lioness
2. Will - steel

### 3. Moral Stance - self-adjusted

### 4. Decorum - vivacious

#### Pappy

- a. Desire - Pappy wants at least someone in the family to survive. He stacks the odds by planning ahead, organizing two separate hiding places for the family to be split between (49) with the idea that if one group gets discovered, the other half might still survive.
- b. Will - Pappy's will is determined in that he makes arrangements early on in the war to hide his family. He has a quiet strength that does not compete with Mutti's, yet doesn't acquiesce either. He is firm in his resolve and doesn't waver despite Eva's protestations when she questions splitting up the family (49).
- c. Moral Stance - Pappy understands what is happening in the political environment, and while he does not protest it outwardly, he tries to stay abreast of the situation so that he can keep his family "one step ahead of the Nazis" (30). Pappy is religious, and uses the phrases "God bless you and keep you"(49) and "God will protect you" (73). He adores his wife, and tells Eva to take care of her when they are separated (49).
- d. Decorum -
  1. Physical Appearance - Pappy dresses in suits, but will be in shirt sleeves in the home. He is informal in his behavior to his children as he uses the diminutive when talking to Eva, calling her Everjte (49) and is informal in manner with her. His dress would reflect this informality as well. As Mutti and Eva could pass for non Jews, and Heinz looks decidedly "Jewish" (28), Pappy has dark hair and eye color as well. He is in reasonable health, to have survived 9 months in a concentration camp, but did not live through the forced march.

2. Walk and Stance - Pappy is milder in temperament than Mutti or Eva. His walk is slower, and he moves quietly. He is unassuming in stance, and touches his daughter easily in trying moments to console her (49).

3. Voice - Pappy rarely raises his voice, but it doesn't fade out either when others try to talk over him (46-47). He speaks slower than Mutti, and the pitch is lower and more forceful.

e. Dramatic Adjectives -

1. Desire - preservation
2. Will - logical
3. Moral Stance- religious
4. Decorum - flow

Anne

a. Desire - Anne wants to be a grown-up. She wants to have the freedoms that a grown-up has, she wants to have a husband, children, and a career as a writer (97). She wants to race through life, and does not want to be a child any longer, "I'll be sixteen in three years!" (44).

b. Will - Because of Anne's strong will to achieve her future, she survived the concentration camps for two years before succumbing at the age of 15 (97). Even in her weakest state her drive to write is reflected in her request for, not only food, but writing materials (83).

c. Moral Stance - Anne does not concern herself with the standard guidelines for a young girl's behavior. She knows what she wants and speaks her mind at the dressmaker's shop (31). She insists that Eva should be interested in boys (33). She flirts with Ed, and presses

him as to when he will be able to see her again (44). She is incensed upon learning that Ed's grandparents think her too young (43).

d. Decorum -

1. Physical Appearance - Anne is a "very pretty girl, very lively, talked a lot, giggled a lot" (32). Her dress reflects her interest in herself, her attractiveness to boys, and her energy. She is quite sure of her style of dress, desiring grown-up shoulder pads (31). Her hair is carefully styled, but in a loose informal fashion that allows for swinging movements. Her dress colors are designed to catch the eye of her "many admirers" (32).

2. Walk and Stance - Anne's movement style reflects her liveliness and propensity to giggle a lot (32). She moves quickly with swinging movements to flare her skirt whenever possible. She holds her books in front of her chest like the older high school girls. She carries a number of books, as she dreams of becoming a writer — as writers come from readers. She often will pose when she comes to a rest to communicate her inner thoughts, as in the way she leans forward on her arms to flirt with Ed (43). She has an engaging smile that captures Eva and Ed.

3. Voice - She giggles a lot, and speaks quickly (32). She is articulate as she is an avid reader. She has a quick wit, and her voice can take on a flirtatious lilt as seen when she teases Ed upon their first meeting(42).

e. Dramatic Action -

1. Desire - maturity

2. Will - determined

3. Moral Stance - self-assured

4. Decorum -- bubbly

## Ideas of the Play

### Meaning of the Title

The title of the play is taken directly from the Martin Niemöller poem about what occurs when people do not speak out in support of others. In the poem, the speaker does not help other groups who are threatened, because he is not one of them. When, ultimately, the speaker's own group is attacked there is no one left to speak up for him and he perishes. If one does not draw from some inner strength to stand up to injustices, all will suffer. By extension, the idea of the play is also about young people learning to trust their inner voices, and take risks to stand up for themselves in order to survive. And Then They Came For Me is the story of three young people caught up in the political milieu of 1930's Germany. As obedient youths, they rely on their parents and other adults to tell them how to behave. Passively, they accept the environment imposed on them, believing that each is unable to survive on his or her own. Each character wants to survive by compliance with the accepted norm of the time. Each character must come to terms with the consequences of such passive acceptance, and make the decision to change, to take risks, to make their own choices; to defy the accepted social norm. Eva's leaving of her mother to search for food, her father, and brother, required her to make her own decisions against the wishes of her mother (89). Ed's ripping the telltale yellow star from his coat was in outright defiance of Nazi law, and was done in order to escape detection (58). These actions reflect listening to the inner voice, and making a moral judgment against the dictates of the ruling parties. Conversely, we see in the play what can happen when we go along with popular social dictate in order to belong. Hitler Youth wants to be a part of the new Social Order, and denies his own identity by reciting the party platform. By refuting his own individuality, he becomes a puppet to another group, and although he survives physically, he cannot escape a moral death.

## Philosophical Statements in the Play

1. Hitler Youth: "This is the greatest country in the world" (15).
2. Hitler Youth: "I promise at all times to do my duty for the Fuhrer" (17).
3. Fourth Actor: "This could never happen again...could it?" (19).
4. Eva: "Friends which we have had for years didn't want to know us anymore" (20).
5. Ed: "The German people would never allow this to go on, they're civilized, this cannot happen here, this is as far as it's going to go" (21).
6. Ed: "There were people in Germany who were abhorred by this - Germans. But not much was done to help the Jews" (24).
7. Ed: " They won't come back, Father. We haven't done anything wrong. It's a mistake..." (24).
8. Ed: "I saw the Essen synagogue in flames burning. And people from the fire department standing nearby and doing nothing" (25).
9. Heinz: " They were friends, just kids at school. They called me a filthy Jew and started hitting me" (29).
10. Heinz: "My teacher watched the whole thing...He watched. And then he walked away" (29).
11. Pappy: "You'll be safe here. We'll all be safe here" (30).
12. Anne: "Definitely shoulder pads" (31).
13. Eva: "My brother Heinz is a boy. He's perfectly nice" (32).
14. Eva: " I feel strange. Like I don't belong" (33).
15. Eva: "They started to take the measures against the Jewish population" (35).



16. Anne: "And music! I miss listening to music on the radio" (36).
17. Ed: "There was nowhere, no place to go" (38).
18. Mutti: "There's nothing wrong with being a Jew" (38).
19. Ed: "By sheer dumb luck they just didn't see me" (40).
20. Anne: "It's the most beautiful diary ever" (40).
21. Anne: "He definitely likes me" (42).
22. Ed: "which could be interpreted as being flirtatious" (43).
23. Ed: "I was certainly attracted to her" (44).
24. Anne: "He definitely loves me!" (44).
25. Heinz: "Sometimes I think I must already be asleep, that all of this must be a nightmare, that if I can just wake up - everything will be the way it used to be"(45).
26. Heinz: "If I still had my little sailboat, I'd get in it and float away(45).
27. Eva: "And I'd go with you" (46).
28. Eva: "We didn't tell anyone about our plans of course because you never know who would betray you" (50).
29. Eva: "Why can't we all stay together?" (50).
30. Ed: "But you have to understand- that it was not unusual for people to just disappear" (50).
31. Eva: "And this is something when I talk to you about it now I feel it as if it's still happening" (54).
32. Eva: "I'd give anything to be able to walk in the fresh air again, to feel the sunshine, to be free" (54).
33. Mutti: "No one can know that we're here" (55).

34. Eva: "I want a normal life!" (55).
35. Ed: "They don't even ask for identification - they don't have to...I'm wearing the yellow star" (56).
36. Ed: "I know that if I'm going to escape - this is it" (57).
37. Ed: "You have to risk this to get out of this in some way" (58).
38. Hitler Youth: "And the youth - we are going to be that people and that nation. Heil Hitler!" (59).
39. Eva: "well, we knew that was going to be the end for us" (60).
40. Eva: "And then they came for me" (61).
41. Eva: "The pure arrogance of them, that they could get everything out of us what they wanted, they were the boss" (63).
42. Eva: " So I really had to come to terms now with perhaps my life was going to end there" (65).
43. Ed: "And even though it was very dangerous to try to escape - it was something I had to risk" (65).
44. Pappy: "God will protect you, Evertje" (73).
45. Eva: "Well this was really all terrible degradation because suddenly we were not human beings with a name...we were just naked...women without name, without belongings..." (76).
46. Mutti: "You can only deal with it by not believing" (79).
47. Eva: "Are we going to live through tomorrow?" (82).
48. Anne: "Now, even the moon seems cruel, hollow" (84).
49. Eva: "How is it possible for them to be so cruel?" (85).

50. Hitler Youth: "They told us we were the future of Germany" (85).
51. Hitler Youth: "I ...they told us if we didn't do it - we'd never be chosen, we'd never be SS, we'd never be real Germans" (86).
52. Hitler Youth: "It is win - or die for Germany" (86).
53. Eva: "We'll all be together again" (88).
54. Eva: "Because we've had each other - we're both alive" (91).
55. Eva: "5,860,000 Jews died in the Holocaust" (94).
56. Hitler Youth: "I was following orders" (94).
57. Mutti/Eva: "They have no graves" (97).
58. Ed: "I imagine sometimes what she would have been like at 14, 15, or perhaps 18 - what she could have become." (98).

#### How Does the Action Lead Directly to the Idea?

1. Ed must journey by himself to another country at the young age of 12 to reach the safety of his grandparent's home(24-27). This trip prompts the beginning of the metaphorical journey he takes to maturity, to making his own decisions.
2. Heinz and Mutti insist that Eva comply with the Nazi law that all Jews must be identified as such (38). Eva's defiance is discouraged. She continues to subjugate her ideas to her elders.
3. Ed rips his star off his clothing after narrowly escaping arrest (58). His symbolic defiance fuels his later risky decision to escape across the border to Belgium to be with his parents (65-66).
4. Mutti realizes she will need to be bold and trick the Nazis if her daughter is going to survive the camps. She cannot follow orders from the Nazis meekly. She uses an old coat

and hat to hide Eva's youth, hoping the Nazis won't notice the unusualness of a heavy coat in the heat of summer (75).

5. Hitler Youth is called upon to do an unusually cruel act to demonstrate that he is fully committed to the Nazi ideal. He fights his own humanity to comply and strangle the puppy he had raised (86). Ultimately he is destroyed when his country is destroyed.

6. Eva realizes she must grow up, that her ideas have value and she must act on them. She searches for food, eats an unborn horse (88), and she risks her life to walk to the men's camp to find her father and brother (89).

## Previous Reviews

The play And Then They Came For Me was originally co-commissioned by the George Street Playhouse in New Brunswick, New Jersey and Young Audiences of New Jersey in 1995. It opened first at the Indiana Repertory Theatre in Indianapolis in October 1996, where James Still is the Playwright-in-Residence, and officially premiered at the George Street Playhouse in November 1996, (Moore 3). The director, Susan Kerner, conceived the idea of the play after directing the popular play The Diary of Anne Frank, to tell the "stories of other hidden children whose lives were forever changed or destroyed by the Holocaust, to bring to light other stories, to put it all in a historical context" (Klein 2-3). She hired the playwright James Still to interview and create the script that became the play (Still interview). This first production was cast nontraditionally, with Anne Frank played by a Vietnamese-American, who also played Eva's mother, and a black actor playing both the characters of Eva's father, and Ed. The notion of nontraditional casting of a historical play about the Jewish struggle during the Hitler Regime was one the director felt strongly about, "I'm totally committed to it, given the diversity of schools we've visited. I didn't want students to see this only as a Jewish story, but to convey the transformational quality of this piece, to identify with humanity" (Klein 2). The real Eva Schloss and Ed Silberberg appeared at the end of every performance to talk to the audience and the "evening was truly transformed" (2). Called "A powerful remembrance of the Holocaust" (Geva 1), And Then They Came For Me is one of the "most widely produced new plays of recent seasons" (Renaissance 1). The play has been produced in Rochester, New York, Evanston, Illinois, and cities across the southeast. The play has traveled to Australia as well. Generally, the play has been well received by the audiences, "and has been acclaimed by audiences and critics in productions across the United States" (Geva 2). Although "the play is recommended for young

people ages 9-16, high school and college students, their parents and their grandparents were all moved by Eva and Ed's stories" (Geva 1). Many productions combined performances with specially arranged historical exhibits and guest speakers (who are Holocaust survivors), following each performance. Several productions have even included the real Eva Schloss as a guest speaker following performances that brought "a new level of understanding to the play" (Geva 1).

### List of Learning Goals

1. Students will develop greater awareness of W.W.II as it pertains to the German political environment through discussion and sharing of personal research for their characters.
2. Students will develop greater appreciation of the struggles of the Jewish population in 1930s Germany and its surrounding countries by viewing documentary footage provided by the director.
3. Students will develop strategies for creating characterization for the stage, handing in written work on concepts such as philosophical statements and polar attitudes of their characters.
4. Students will demonstrate the knowledge of the adjustments necessary to acting onstage in a multimedia production by performing the play with appropriate pacing.
5. Students will develop greater awareness of directing strategies in a theatrical production through direct teaching by the director. Students will demonstrate learning by creating appropriate blocking of individual moments after discussion with director.
6. Students will continue developing cooperative group strategies, (working as a team) in producing a creative product. Students will demonstrate these strategies by arriving on time to rehearsals, having daily tasks completed, and contributing fully to rehearsal discussions. Students in the crew will demonstrate strategies as well by completing: costume and prop construction, publicity write-ups a poster design, the lighting design, and other technical requirements.
7. Leadership skills will be enhanced at all levels through the assignment of detail crews, and by following through on assigned tasks.
8. Students will discuss the issues of morality and justice, and begin developing or continue developing, a personal moral code.

## Research on the Playwright

The playwright James Still was born in the mid-fifties in a small town in Kansas, graduated from the University of Kansas, lived in New York for many years, and is currently making his home in Santa Monica, California. He has been recognized as one of the nation's leading writers for family audiences. Besides writing plays for the theatre, Still writes for the Nickelodeon television series "Little Bear". He has adapted children's books for the stage, including "The Velveteen Rabbit". His plays include And Then They Came For Me, Hush: An Interview with America, Just Before Sleep, Jack Frost, The Velocity of Gary (Not His Real Name), and Looking Over the President's Shoulder. Still also wrote the screenplay for the feature film The Velocity of Gary (Not His real Name), which was released in 1999 (Still 1).

James Still's involvement with the story of And Then They Came For Me actually began years ago when he was a child of twelve, as he read the "Diary of Anne Frank" for a sixth grade assignment. He states "I felt my world crack open, get larger" (Still interview 1). Twenty years later he interviewed for the job of writing the play at the George Street Playhouse in New Jersey. Still had "this idea I wanted to write a play with video, with two survivors (a man and a woman) and that if possible, I wanted the man and woman to have known Anne Frank, to have been her age" (1). Ed Silberberg lives in New Jersey and had attended the George Street Playhouse several times. He agreed to tell his story to Still. After contacting the Anne Frank Center in New York City, he located Eva Schloss in London. After several taped interviews, and five drafts of the script written, Still videotaped Eva and Ed in a television studio at Rutgers University with Still sitting off camera asking questions that would facilitate the script (1). Still has used video in several of his plays and found it challenging, but relishes the effect of real survivors involved in a dramatized story, "It's startling when the young actor turns and interviews her older self"(2).



James Still has received several awards for his writing and for And Then They Came For Me specifically. The play was selected as one of five U.S. plays for the ASSITEJ "Outstanding International Plays for Young Audiences" publication (Wellighoff 2).

## Set Design

The set design for And Then They Came For Me reflects the concept of memories lighting up randomly like fireflies on a muggy Ohio evening. To capture this concept, and to enable the firefly effect of lights fading up and down across the stage, very few set pieces were used. The dining room for both Eva and Ed's families will be the same, with only a few props used to create the atmosphere of a home. Chairs from this table will be moved to different parts of the stage to indicate Eva's bedroom, the toilet in the "hiding place", the waiting room at the dressmaker's. Table and chairs are a simple chocolate brown, with black smeared into the crevices and corners to give a more dimensional quality without the false look of "graining". The focal point of the set design itself will be the rear projected screen. The screen size is designated by the largest picture created with the length of distance between projector and the farthest downstage boundary possible. A false stage extends the front of the stage to maximize this projected length (see Appendix C). Using an old torn leno scrim, a screen was constructed with an old teaser as a bottom border. It was cut to size and hemmed. The entire piece of material was then grommeted, tied, and then stapled to 1X4 boards, one tied to a batten, the other between the scrim and the teaser to weigh down the scrim, thus holding it taut.

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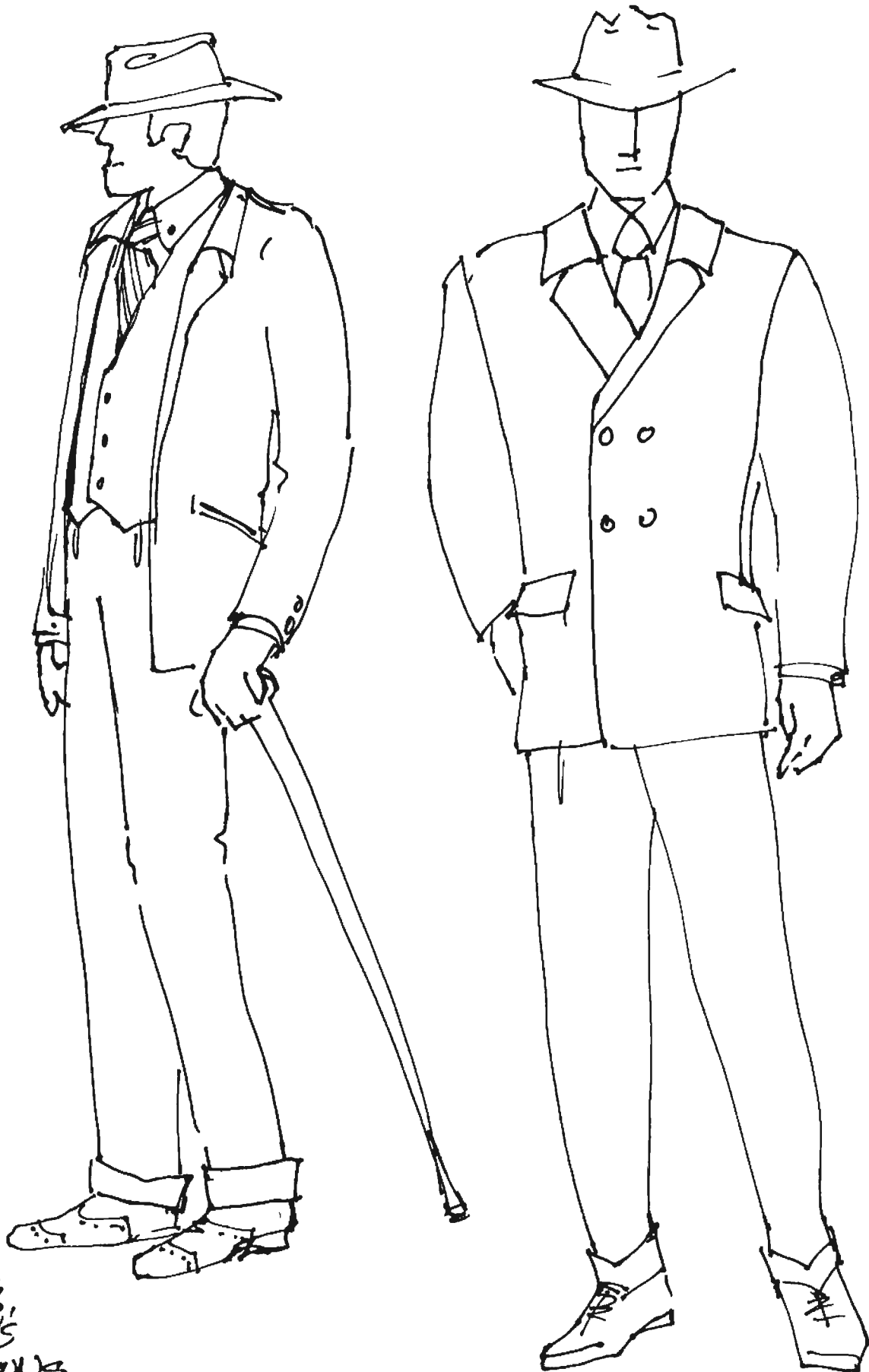
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SECTION FOUR:

APPENDICES

Appendix A:  
Costume Design Sketches

ADULT MEN



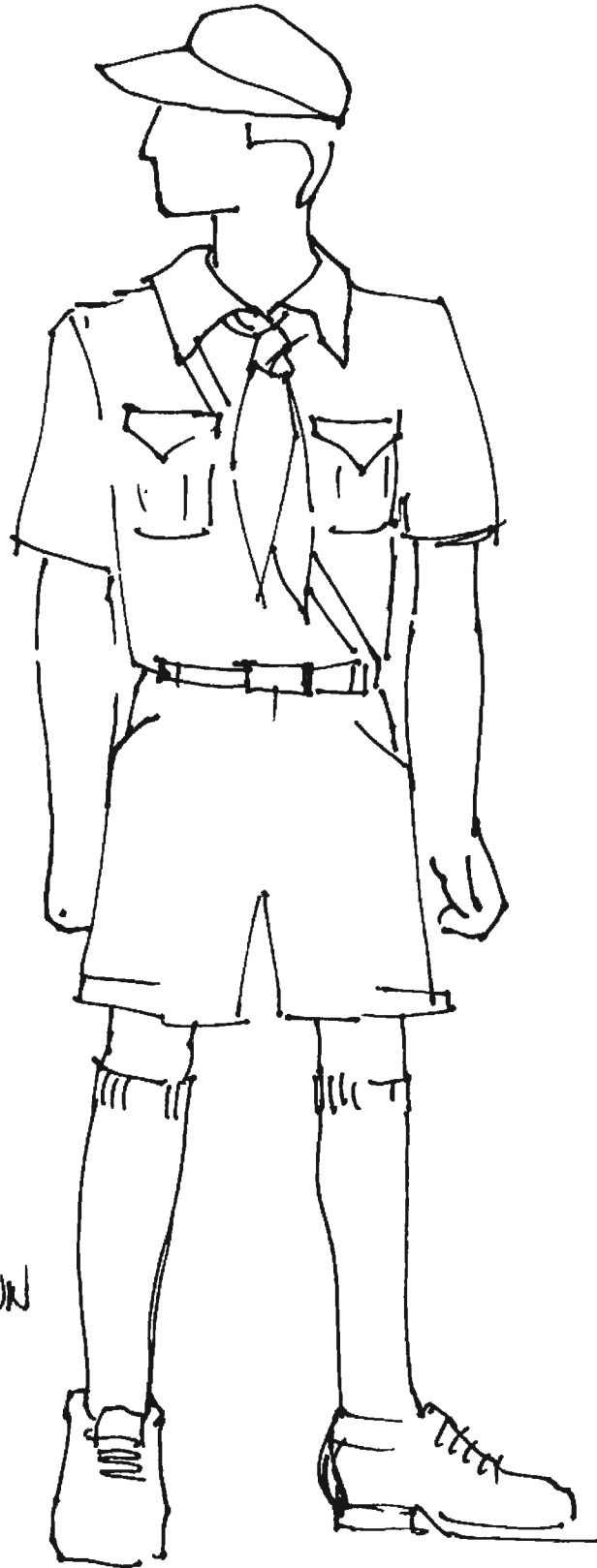
IN GRAYS,  
NAVY'S  
BROWNS





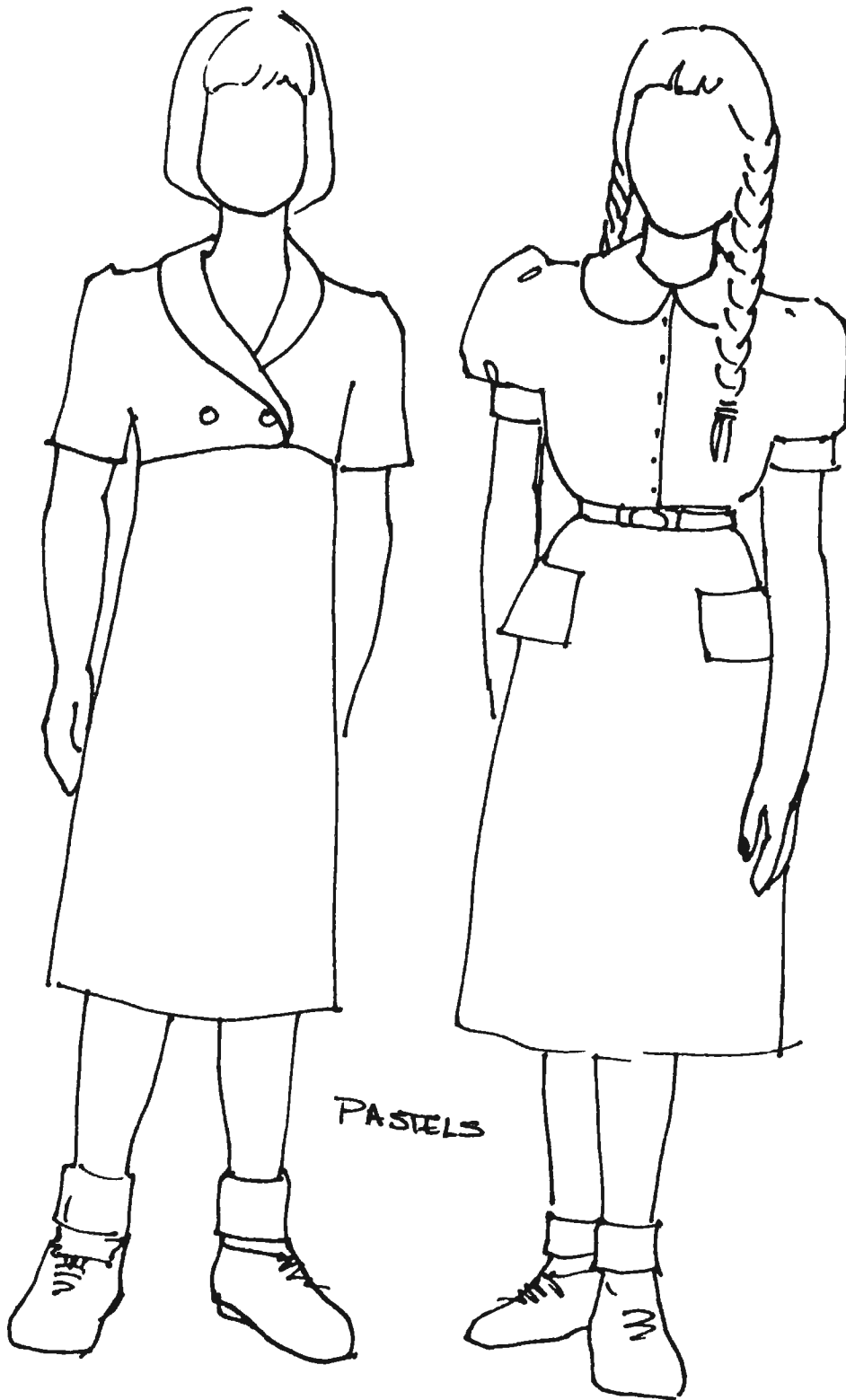
FACELESS  
VICTIMS

HITLER  
YOUTH



TAN-  
BROWN

# YOUNG GIRLS



PASTELS

# ADULT WOMEN



WHITE OR  
CREAM PEARL  
BLOUSES

ACTUAL  
VINTAGE  
DRESS

NAVY  
TAN  
GRAY

Appendix B:  
Map of Germany

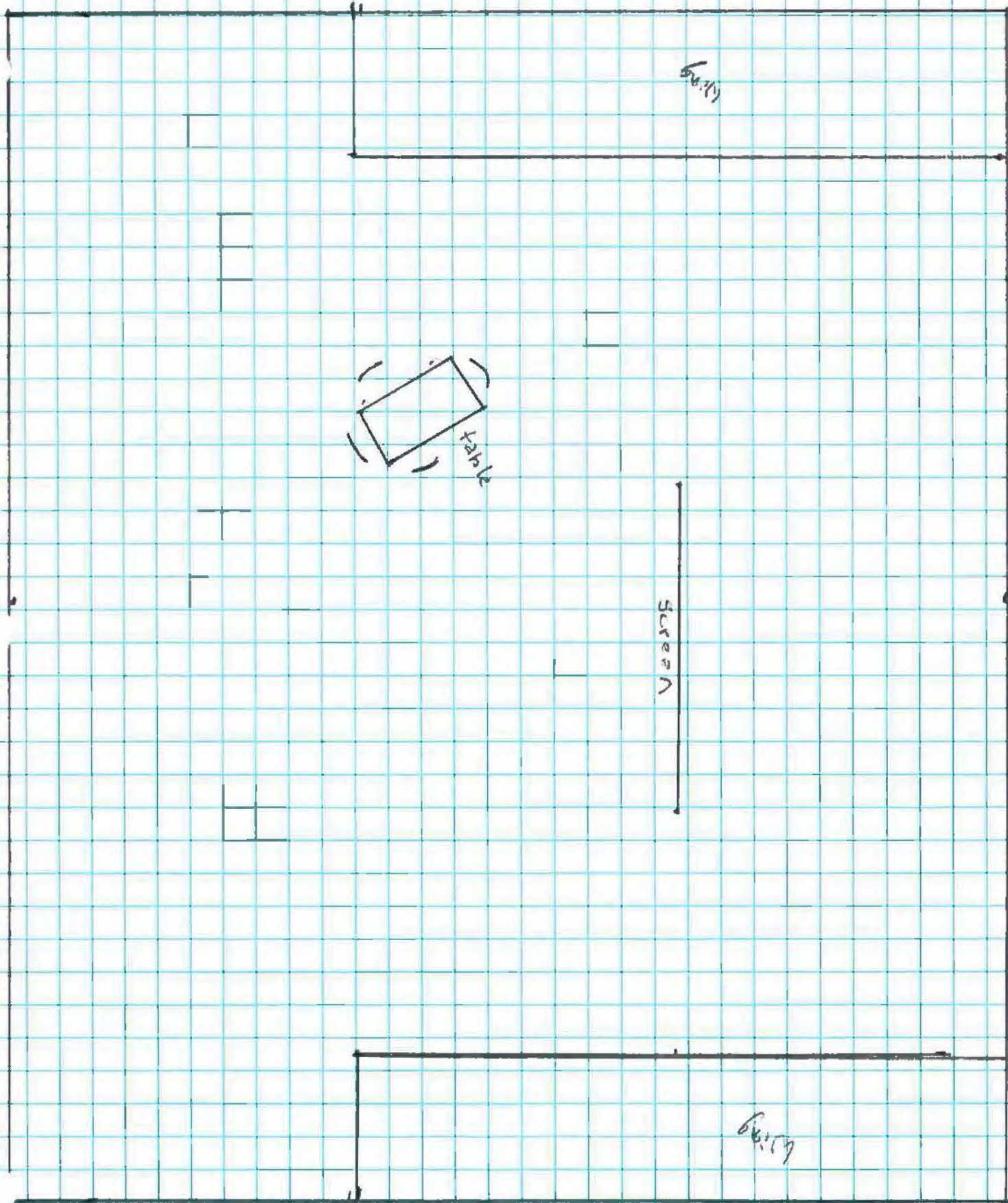
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## **MAP OF GERMANY**

Appendix C:

Set Layout



Bed

Table

Screen

Bed

AUGUST



Appendix D:  
Script (broken into units)

---

**AND THEN THEY CAME FOR ME:**  
Remembering the World of Anne Frank

---

Unit 1 - "Manipulating  
the  
Mind"

Hitler Youth impresses

Hitler Youth recites

Hitler Youth disturbs

Hitler Youth  
reminisces

Hitler Youth  
proclams

Hitler Youth  
reminisces



---

Unit 2 - "This Is My Story"

---

F.A. quizzes \_\_\_\_\_

SA wonders \_\_\_\_\_

TA fears \_\_\_\_\_

Fourth A doubts \_\_\_\_\_

---

Unit 3 "Awakening To Evil - Silberberg"

20

AND THEN THEY CAME FOR ME:

Mother protects  
Ed submits



Ed hopes \_\_\_\_\_

Mother lashes \_\_\_\_\_

Ed concerned \_\_\_\_\_

Mother disbelieve

Ed defends

Mother retorts           

Ed describes           

Mother fears           

Ed placates           

Mother resists           

           Father consoles           

In pantomime:

    Mother soothes

    Mother reciprocates

    Father decides

    Mother resists

    Father insists

    Mother acquiesces

Father releases

Ed appeals

Father resists

Ed presses

Mother placates

Father bolsters

Pantomime - Ed sees

Father relieves

---

---

Unit 3: "External Force"

Pantomime - Ed offers

Ed distrusts

---

Pantomime-  
Ed listens

Ed fears

Ed hopes

Ed informs

Ed ascribes

Ed elicits

# Unit 5: "Awakening to Evil-Schloss"

28

AND THEN THEY CAME FOR ME:

Eva engages           

Heinz retorts           

Eva helps           

Heinz defends           

L

Eva denies \_

Heinz refutes \_

Eva pushes \_

Heinz clarifies

Eva seeks \_

Heinz angers \_

Eva pleads

Mutti bolsters \_



Eva tires           

Heinz complains           

Pappy reminds           

Eva complies           

Pappy cheers           

Pappy soothes           

Motti reinforces

# Unit 6: "Beginning Friendship"

Remembering the World of Anne Frank

31

Eva interests         

Anne dictates         

Anne presses         

Eva assures

Pantomime -

Anne inquires  
Eva pleases

---

Anne thrills

Eva suspects

Anne excites

Eva resists

Anne pushes

Eva circumvent

Anne cojoles



Anne teases

Eva denys

Anne forces

Eva retreats

Anne seeks

Pantomime -

Anne offers

Eva accepts

---

Unit 7 - "The Creeping  
Darkness"

---

---

Eva informs

Heinz elaborat

Anne paints

Ed embellishes

Eva informs,

Anne retorts

Heinz supports

Eva shocks

Anne reinforces

Ed complains

Anne humanizes

Heinz personalizes:

Ed proclaims

Anne complains

Eva astounds

Heinz embitters

Ed saddens

Anne empathizes

Heinz rallies :

Eva supports

Ed presses

Anne embitters

Heinz agrees



---

Eva angers

Ed exasperates

---

Eva pushes

Mutti placates

Motti reminds

Pantomime -  
Eva defies

Motti admonishes

Mutti presses -

Heinz encourages

Heinz saddens -

Ed tantalizes

Ed amazes

---

Unit 8 - "Love and Rela

Anne paints

Anne engages

Ed attracts

Anne responds

Ed engages

Ed impresses

Anne disarms

Ed interests

Anne entices \_\_\_\_\_

Anne thrills \_\_\_\_\_

Anne swaggers \_\_\_\_\_

\_\_\_\_\_

Anne enchants

Ed obliges

Annes engages

id informs  
Ed teases

Anne refutes

Ed reminds

Anne resists

Anne controls

Ed obliges

Anne thrills

-----

-----

Heinz softens

Eva reciprocate

Heinz reminisces

Heinz wonders

Heinz retreats



Eva encourages

Heinz resists

Eva soothes

Heinz dissuades

Unit 9 - "The Catalyst"

Pappy informs

Mutti pleads

Pappy informs

Mutti retorts

Pappy informs

Mutti pushes

Heinz consoles

Heinz defies

Mutti agrees

Pappy decides

Eva suspects

Pappy controls

Eva fears

Pappy insists

Heinz resists

Eva presses

Pappy placates

Motti supports

Pappy withdraws

Eva panics

Pappy soothes

Eva begs

Pappy explains

Eva pleads

Pappy inspires  
~~Pappy soothes~~

Pappy consoles

Eva wonders  
retorts  
fears

Ed encourages

Ed resists

---

---

## Appendix E:

## Production Journal

January 12 - First day of auditions. After the huge snowstorm I didn't expect a big turnout and I didn't get one. A number of students told me they planned on auditioning tomorrow. A number are involved with the musical that the commercial drama program in town is doing, and parents are concerned the kids are overextended. There were several who auditioned today that were terrific as Eva and Anne, so I am feeling hopeful. I had a few try out today that might possibly work as well.

January 13 - Much bigger turnout. This is good and this is bad as this means I have more actors to choose from, and I want to work with just about all of them! I just don't have the toughness to get through the casting day without hugging and crying with the ones who don't make the cut. I have some interesting guys trying out. My biggest problem at the moment is trying to make two genetically feasible families with actors who can carry the parts.

January 14 - Callbacks. I have whittled the big group down to 15 for callbacks. They are all excited just to make the cut, and I tell them that to have gotten this far means a lot. Now we get into some rapid pairings, groupings...me playing with combinations and chemistry between kids. We are all exhausted by the end. Later that night, after I had finished with my final casting, Paige, my Mutti, calls and tells me that the music dept. trip she will be taking with her mom as a chaperone might go another week as her mom wants to stay in London an extra five days. She would be missing the week prior to dress and opening night after a weeks hiatus for all because of spring break. At that point no one knew who was cast and who was not, except for me. I

commiserated with her, and told her I appreciated her honesty, but I couldn't put that kind of pressure on her and the other actors. The timing, not to mention the skills needed for this play are challenging, and I was truly sorry. Rats, back to the drawing board.

January 15 - A lot of tears, and a lot of happiness and screams. The usual emotions on posting the cast list. One of my students whom has developed a strong relationship with me was not cast. He had an inkling that he wouldn't, as he came into my office before posting to see the list. He is a wonderful young man, extremely intelligent, and is quite good onstage, but just didn't fit the parts available. He is heavy set, and is working hard to develop a greater range of movement style, but his predominantly movement style is still feminine, and it didn't work with the rest of the cast. He has done several plays with me, and I had others, as good, whom have not had a chance to be in one of my plays...they have done the musicals with the music teacher but not worked with me. I decided to give them that opportunity. I also flipped two guys in two parts. Some of the actors seem to always get specific types of roles here, especially in the musicals ... the music teacher has no imagination. So I find myself at times following the trend. So I flipped what seemed to me logical casting ... Luke as the father and Jeff as the son, and made them the reverse. Jeff always plays the young hero in the musicals, and Luke who can carry age well, plays older males. I flipped them, to give them a new challenge, and to spice things up for me as well.

January 27 - Read through of play with video. A little discussion for students new to working with me in a main play. A talk about work ethic, commitment, all the usual jargon. My stage manager is turning out to be absolutely fantastic and I am thankful he is willing to do this. As expected, the timing of the actors with the video is going to be challenging. I am frustrated with



the fact that I can't block the way I normally do, and am forced to keep my use of space limited to a small area. I love to use the complete stage, pulling actors out into the audience, making them sweat to cover the space. This will be really good for me and force me to venture into new directing dynamics. Well, I am definitely ready for a change.

Feb. 2 - First day of blocking. The cast has a number of kids who have not worked with me on a play before. They were nervous and very stiff. Afterwards my stage manager told me that getting into my plays carries some sort of weight, that an actor really has to know his stuff to get a part. A part of me takes pride in that, but most of my thoughts get caught up in how I am going to get these kids to loosen up. I know they can do this, but I have to get them out of their heads. It is only the first day. I always seem to get this enormous fear of "what the bloody hell was I thinking!" the first couple of weeks of rehearsal, but then, it always comes together. Patience, Rachel. We did the first twelve pages of blocking, talked about it, ran it with the video. My Ed, Paul, is having trouble fitting his monologues in the breaks. That will come. Corey, my Eva, is very focused and hits her marks, moves other characters when they need to start walking etc. This is her first play with me, and I am glad I had a part for her, she is living up to all my expectations.

Feb. 3 - Blocking of next set of pages, a little confusion for some. I review the blocking from the day before, then move on. For some, reading a calendar is a new art form. We review the calendar now at the end of the rehearsal session.

Feb. 4 - Cont. blocking. I guess, because I am an old dancer and choreographer, I like to get the gross blocking done as quickly as possible, then begin layering on the character. For many years,

I would tell the actors exactly what they should do, modeling the movements, the emotions etc. that I wanted. Like a puppeteer. I suppose this was in response to how different high school students, students with poor training, compare to the college and professional level I had observed and/ or been a part of. This masters program has really helped me to find a way to train these kids, and myself, so I can direct with a respect for the actor. Now I find stage pictures I want a certain times, and then let them think and develop ways of reaching specific points in the production that as a director I feel we need. Last year, my Tempest cast was so experienced this technique worked very well. This year, we will see. Some of them really want me to model. Patience, Camille.

Feb. 5 - We reviewed what we had blocked over the week, running from start to page 49. In part this is like a dance, the weaving in and out of actors, moving chairs, forming shapes.

Feb. 9 - Began second half. Some are leaving their books offstage. A little goofiness from some of my actors and my stage manager. Bob is doing a wonderful job of taking on his role as SM. He runs the projector, and follows the book. Normally I am following the book and trying to watch at the same time. He offers some wonderful ideas in direction, and I use them when I can. My publicity girl finally agreed to getting an adult on board to get survivors to come out to talk. I suggested some church groups and another teacher who could help find host homes for overnight stays. We got permission to have a 2 pm matinee on the 18th, National Holocaust Memorial Day. I think I will cancel the Thursday performance so they only perform three days in a row. Emotionally this is a taxing play and the kids feel it.

Feb. 10 - This week has been hard for me. My daughter is doing better, but we had two deaths, one a student and one an old friend, and my cohort confessed to me that his wife wants a divorce. He is overwrought, and I spent a long time talking to him, he is only 28 and seems so young. I also received news that the defense attorney for the boy in my program who sexually harassed so many of my girls and then assaulted one of my aides, now wants to interview me. I am frightened that he will twist my responses and use it to hurt my girls. I need to get an attitude.

Feb. 11 - Paul is experimenting with his delivery and it is nice to see the work begin. Samantha is developing as well, but we need to work on her voice. I need to take Michael's voice class this summer, so I can help these kids with their voices. I do some of the work that I received when I was younger, but I really don't feel it is enough. Caitlyn is not developing. We will see what happens.

Feb. 12 - We are running the entire play at this time, and my projector operator, Samantha, has taken over from my SM. The timing is off again, as my SM was really getting a feel for the actors and the pacing. Sammie is very bright and intuitive, and I know she will be nailing the pauses and starts. My tech guy is going through the agony of a messy divorce, and I talked to Sean, another teacher who is pretty adept with computers and the projector. He agreed to help me. Now the trick is getting him in here.

Feb. 16 - Emailed all the principals in the district about this play and the offered matinees. They are interested. I need to send the lesson plan packets I found on the internet. No school today, ran a long rehearsal. We talked about polar attitudes. This is a great way to help actors see the importance of their parts. It also helps actors to understand delivery of lines, close reading to

interpret characterization. Much as I hate taking time to work on my thesis, the process has definitely improved my skill in directing. My Hitler Youth, whom is quite bright, but not a good student, made the discovery that his role is a principle role, depending on how he wants to interpret it....possibly a tragic hero. I don't think he is going that way, however, it really opened his eyes to the depth of his character.

Feb. 17 - Ran through the play. The ending is sketchy. I need to play with this. I think I will bring everyone out, many as the black shadow figures. I recruited some of my makeup ladies, (whom are dying to get onstage anyway) to play the extra non speaking roles. They are ecstatic. I am going to keep just Ed and his family and Anne for an intensive rehearsal on Monday. Caitlyn and Ben are still really stiff and unsure of themselves. Huge bubbles.

Feb. 18 - Sean and I went early afternoon and set up the projector in the catwalk, I hung a huge sheet from the battens, and we tried out the projector positions. It worked. I will call my guys in Portland and see about the cost of buying a screen remnant and a piece of black leno scrim for the base. I was going to make the screen out of wood and dutchman the pieces together, I might still if the cost is exorbitant. I had an epiphany this morning, called an old friend who is retired and runs with a gang of retired wealthy orchardists. She agreed to spearhead the transporting and housing for the survivors while they are here in Hood River. This takes a huge chunk of worry off my mind. I am not a people person. She is.

Feb. 23 - Just worked with Ed and family today. My actress who is playing the mom is very stiff. She was full of life in the audition, but now comes across very stiff. She really wants to slip into dancer mode, I have to keep reminding her to walk like a normal person. These kids are new, and

are really surprised at the amount of work involved. My others are embracing the intellectual work, and we have some good conversations. My Anne is working hard, she wants to speed up, and deliver all her lines at the same intensity. We are breaking the lines into phrases. Hopefully this will help.

Feb. 24- Run-through. Lines are down, blocking works, my projectionist is getting the pauses down. We have decided to add sound effects to the DVD. This shouldn't cause a problem for the actors, and it will eliminate potential for error, although I like having the kids be responsible for all the cues and elements. As with my computerized light board, I would rather have two technicians manually moving the dimmers rather than having preset prerecorded cues. Actors change with timing and movement from night to night. Accidents happen. I would rather have my techies responding, thinking on their feet and adjusting to any changes. Besides, not a single kid in my crews would prefer sitting on a stool for two hours punching an idiot button. I really wanted a separate sound person, but my guy is having trouble with grades and might be pulled from the production. He will do the sound design at home in his free time, and we will record the sound on the DVD of the video. The DVD will allow us to extend some preset pauses, and when my projectionist does a manual pause, the screen won't have those horrible streaks throughout the images. So tech stuff coming along. My actors however, don't grasp the intensity needed for this play. Thank God, they have no conception of the horrible events that happened during this time. I am going to try a ploy that I learned last summer. ....going "over the top".

Feb. 25 - We tried the "over the top" technique for wrenching some kind of emotional connection out of my actors. My weakest kid who would most benefit from this is gone. I fill in for her. I fling myself all over the stage, wailing over the thought of sending my 12 year old son on his own through Germany to Amsterdam, hoping the Nazis won't grab him. My students are

aghast at my histrionics (you would think after a couple of years they would be used to this from me), and laugh, I grab my son and cling to him, my husband has to wrench me from him, I call him a dirty bastard and he doubles over in a fit of giggles. The first half of the play vacillates between belly laughter, to me stopping them and saying..."What are you feeling here, I haven't a clue how you feel about this" .... to them struggling with their thoughts, to some light bulbs going off.....to the last half of the play being absolutely riveting. The actors who could reach inside and connect were spellbinding. They were also exhausted. I am not happy with the casting of one of my actresses, but my Eva is stellar, simply stellar.

Feb. 26 - The speech team coach who told me that the play would take priority over the speech team if she could use some of my kids, pulled four guys, half the cast, Thursday. So I showed a 60 minute film of a documentary made in 1945 of the concentration camps. Alfred Hitchcock was a member of the British and French filming crew. It was very frank, and the images pretty horrifying. We talked until the end of the rehearsal time, and discussed our feelings about what we saw. I think the kids understand how important the play is. My girls are feeling better now, as the young man who tore apart the department last fall with his harassment and assaults pled guilty. None of the girls nor I will have to testify. He has been registered as a sexual offender, and will receive treatment. No cheers, no jubilation, just a big exhalation.

March 1 - Very dead today. Everyone's timing was off, the video operator was dazed, my lights that we hung at midnight Sat. were not working right. AAAggghhhh.... They are ready for props and costumes. My crews are not working...I am finding myself doing things for them.

March 2 - Tried some warm ups that used games as a way to bring some energy out. The kids enjoyed them and it forced some of them to open up more. My Ed's Mother is very stiff and is having a hard time with expression. She plays one type of character and that is it. She is my challenge for this play.

March 3 - Added different games to warm up. My actors are looking forward to this and it seems to draw some of them out more onstage. They are trying so hard to bring their characters out. My inexperienced group this year are on a steep learning curve.

March 4 - Ed and his father did much better today. The rest of the cast was a little flighty and ready to end the week. My lighting crew is slowly hammering out what to do. They are both novices. I normally don't use beginners on my big play, but my tech kid Allen wanted to teach them. I feel really out of touch with my light plot. Usually I do the design, hang the lights, write the cues. Now it is my SM and Allen running the cues etc. I don't know which circuit is doing what. Very frustrating but if I am to get my second part done I have to relinquish control. I am really proud of my students. I told them that I needed them to take charge of their work, not rely on me. They are, for the most part rising to the occasion. I sat down with the projector after rehearsal and played with different spots in the theatre to place the projector. Nothing is working. I scanned the manual again, trying to find out any facts on angle and distance. My eye catches the term "rear projection". I reread the tiny print. This baby rear projects! Nobody told me this, because no one bothered to read the manual completely! I can use my original design and rear project onto a huge screen. I am ecstatic.

March 8 - Have the projector up on my screen from the rear. Doing it this way saves a lot of headaches with a front view projector, and is in keeping with my original set design last year. Now the screen can be placed farther upstage, and there is no light spill on the screen from the acting areas. My SM talked with me after rehearsal. He is concerned he is not doing his job. I told him he has been the best SM I have ever had, and I was so grateful that I have him. He is a real sweet kid, mature way beyond his years, beyond mine as well.

March 10 - We had a dry tech. My novice light techies are really working hard. They are both bright girls and have really worked out their moves up on the board. I converted the video to DVD and incorporated some of the sound effects from the CD Dramatics sent me. I also extended some of the pauses on the video, for example, looping the train sound effects in the background when Eva's family is on the train. We ran the DVD today while one of the techies read the actor's lines. My SM recorded additional pauses and sound effects we will want to add to the new DVD version. The nice thing about the DVD is there is no "play" that shows up on the screen, and when my projectionist hits pause for the extended scenes, there are no squiggly lines across the screen. I lost my costume mistress to a 3 week trip to the Galapagos Islands. I went in to Portland on Sat. and picked out some suits and dresses. The suits fit my Heinz and Father to a "T". and the girls liked the dresses we found. All of them are having trouble wearing clothes that come to the waist.

March 11 - The lights were the best I have ever seen them. Now if the actors can just find them.....Seems like the DVD we burned needs a few adjustments but we are getting closer. The actors are starting to drop lines, i was beginning to think they were going to be perfect little robots. Paul and Jake are still having trouble with phrasing, although Paul is really working. He



is just a sophomore, I am interested to see how far he grows in the next two years. He really has something. Corey is rock solid every time.

March 15 - Sewed the screen today and hung it. I was so concerned that I didn't cut it square enough, that the stretch in the screen would skew the snaplines I chalked on it. But somehow it hangs square. Put the video on it and it looks terrific. The DVD is even better. A problem I didn't foresee is the amount of light created by the projector. That will need to be attended to. Had to track down where to buy a new lamp for the projector. No one in the district seemed to know. Called New York, and slowly worked my way to the west coast. It will cost 500\$. Did some hustling and got ASB to pay \$200 (they use it the most), the front office to shell out \$150, and I pick up the rest. I can't run the risk of the lamp going during the performance. The lamps have 1500 hours on them but of course no one kept a log, that would be logical and smart. The lights were abysmal today. I finally quit giving comments on the headset and let them bungle through. It is as if two new kids replaced my brilliant techies of last week. I just sat in the house and bit my lip. These kids are so young and inexperienced.

March 29 - After a week off I didn't have high expectations as to their performance. Many of the cast had spent the previous week in Wales with the choir. They were still suffering jet lag. It went surprisingly smooth. My lighting crew still has problems. I am anxious to see how the sidelights my IS tech. student is building will work. He is notoriously slow, which is a stress I don't need. We just ran the play, gave out some general notes, and let them go home.

March 30 - Most costumes are in. The boys' hair has got to be cut. They are dragging their heels but assured me it would be done within the next two days. Bob was able to get a local hairdresser

to give free cuts and a dye job for a free ad. The tables and chairs are painted. The black mask for the bottom of the screen was cut from the old teasers I have kept for just such a need. The screen hangs straight and looks good. I need to program the projector for rear projection. Shouldn't be hard, especially if I can get a student to do it for me.

March 31 - I pushed them for an over the top again. Most did just enough to get by. Jet lag has hit really hard. I know they will be fine next week, so I concentrate on enunciation, and tighten the blocking a bit to fit the lights. I put glow tape on the stage so they can find their marks in the dark. The specials are so tight, there is no room for error. Most of my cast will remember their corrections for the next rehearsal, while a few always do the same things over and over. I rewrote the light cues, but the techies don't look at the book, they just keep repeating the same mistakes. I am getting bald from pulling my hair.

April 1 - The sidelights are up, the gels arrived and we cut and put them in. The colors are perfect, the sidelights create new light on the table when we don't want it, two of my specials need to be moved. AArrrggghhh. The crew is notorious for not getting set up and checking their equipment. I tell them to do a light and sound check while the cast is getting dressed. They would rather sit in the house and talk. The music teacher who directs the musical does everything for them. He has a large fan base of adults who build, paint etc. so the kids come into my play sometimes not very helpful. I know if they knew what to do they would get to work, but they don't always know especially the tech crew, as there is no tech class. The rehearsal started and no sound. They had set up but didn't both to test. We had to stop and reconnect the wires. I took the moment to tell them to check before every performance. The stage manager must check, and then the individuals must check. They were appropriately chagrined. The actors are really flat,

except my HY really nailed his mono about killing his puppy. I know he has range, but he has been playing flat. I talked to him yesterday, and today he poured it on. It was really nice. I told them to put away their stuff, go home, sleep for three days and I will see them on Monday for the first dress. The photographer from the newspaper showed up. We talked a bit, she will call me tomorrow.

April 5 - Dress went smoothly. My actors know their job. After talking to other teachers online, I am glad that over the years I push, push, push actor responsibilities. These kids know what their job is and get the lines down in the first three weeks. They know their blocking early on and they do the homework. These kids are awesome, and this year I am really counting on them to do their best. The lighting techies still make mistakes, but now they tell me what the mistakes are, they know. One of them, Grace, has got a sweet touch on the board, she has developed a wonderful sense of timing on the fades and crossfades. This is a little tougher than last years Tempest as far as lighting goes, and Grace is my new hero. My makeup mistress is a bit of a dictator, she is this tiny little dancer...and we butt heads a bit. I have to remind her that the director ultimately makes the final decision on all things.

April 6 - First full dress. Go figure, my actors are wonderful, no backstage dramas, my techies and actors treat each other with respect ..... after only one little talk. I thought this would be a smooth sail. But NOOOOOOO.....my makeup crew is intense. There are five that do makeup, and two that do hair. The egos are at an all time high in there, they correct each others work etc. My hairdresser told me about it, so I went in and told them to stay in their corners, and do not, absolutely do not touch another makeup artist's actor. All actors and artists are to come out onstage for me to inspect in the lights. Tension eases immediately. The chocolate gels create an

exciting new look for my set, but definitely changes the way we do our makeup. More pinks are needed. Caitlyn, Ed's mother, doesn't like looking older. We had to go around and around on that one. My techie was to wire connectors to 50 foot cables for my speakers. He didn't do a great job. So one of the custodians is rewiring a cable. Should be ready Thursday. The revised DVD is working very well. The longer pauses are great, but Eva still talks too fast from habit. I added some sound effects, and the music for the ending is gorgeous. I think the show is going well. But will others think so? This town only likes musicals, (the music teacher), and dumb comedies(mine). Not clever comedies like The Tempest, but dumb comedies like Bullshot Crummond, (although they did come out in droves for Noises Off, which was a real *fait accompli* for my cast). Will they go for a serious look at a horrifying topic? Blu showed up to take photos of the show. She is a wonderful photographer, and a good friend. She takes some wonderful shots.

April 7 - Final dress. They are tired. It is smooth but lifeless. I know they are saving it for the weekend. I am not worried. I trust these kids. They get Thursday off to rest up. I tell them how much I love them and remind them to go home after school tomorrow and sleep.

April 8 - After a long day of work and Parent Teacher Conferences with my own children, I go to the high school late at night after my husband gets home from his job. I want to check the new sound cables and just do one more fiddling of the sound levels. My speakers are gone, stolen right off the stage. I collapse. I regroup. I get a promise from The Dalles of a sound system I can pick up tomorrow. I can also check with my music teacher, although I would rather not use his equipment, he doesn't take good care of it.

April 9 - We open tonight. I check out music teacher's speakers and amp. It will work. I have to rewire some cables for the amp; the cables he uses are kinked and create fuzz. We open to about 80 people. My speaker is Al Wiener. He is charming and has an amazing story to tell. The kids are stellar, the tech is excellent. My small audience is very appreciative.

April 10 - We have 65 in the audience. Many returnees thank goodness. Energy is lower but still quite credible. I am proud of my intrepid band of troupers. Again, speaker is interesting and audience is appreciative.

April 13 - The Activities Director tells me my HY will be pulled from the cast for poor grades. I am in shock. How do I tell him, how can we help him, how do I train someone to replace him? My stagehand, Ian, is a natural choice. We begin work. My stage manager works with Ian. We rehearse after school. He is shaking, he is so scared. We rehearse for two hours.

April 14 - We rehearse with a full cast. The timing on the opening is so very different with Ian. We have to change our strategy. Bob has a good suggestion, so we start the DVD on a different note. I wonder, will Ian survive the next few days. He doesn't want to do this, he is a first year student with no play experience.

April 15 - My Eva comes in to work with Ian. I have done a crash course in character development with Ian. Bob comments on it, noting I don't normally tell kids what they should be thinking, that usually I try to just point them in the right direction (my direction), and let them grow into it. I feel badly about this, but we really have no choice. Jake, my HY shows up with his scores on his tests. He is now passing, and after we all cheer, Bob slaps him around and tells

him to never put us through this again. We decide Jake will go Friday, Saturday (when Derek comes) and the special Sunday matinee. Ian will do two of the four school matinees.

April 16,17,18 - Performances go well, Derek likes the play. Audiences are the smallest I have encountered. The small groups that come appreciate the quality of work, are interested in the messages of the play, relish the discussion in the Commons with the guest speakers after each performance. The speakers comment on how good my actors are. I have made very little money on this show. My next four matinees will bring in no revenue. I know we have done something important, the kids know they have done something important. But next year we will do a dumb comedy. There are times I really hate this town.

## Appendix F

### Committee Evaluation

**Central Washington University  
Theatre Arts Graduate Program**

**Thesis Project/Production Performance Evaluation**

**Student:** Rachel Krummel

**Under consideration:** Direction of And Then They Came for Me.

**Evaluator's Name:** Derek R. Lane

**Title:** Assistant Professor of Theatre Arts

**Place of Performance:** Hood River Valley High School

**Date of Viewing:** Saturday, April 17, 2004

**Description of Venue:** Proscenium w/ slight apron

**Description of Concept:** See Krummel iv and v

**Description of the Actual Production Direction and/or Realized Design of sets, props, costumes, lighting, and sound:** Krummel's And Then They Came for Me was an entertaining, thought-provoking, and perfectly minimalistic production that bordered on being a "technical challenge", but was grounded with practical solutions to the significant challenges of the play. This is true of both the direction and the design choices.

**How did the production direction or design implement the ideas expressed in the concept statement?** This was one of the strongest productions (in terms of design unity) that I have witnessed at this level. The choices made in both the direction and designs appeared to grow out of the concept statement. I will speak to particular choices in a subsequent statement.

**Appropriateness of choice of script for abilities of performers, audience, venue, and/or academic setting?** Excellent choice for the caliber of students available, the resources available to the department, and the academic setting. Also, the production was appropriate for the venue and audience. Scheduling the performance during National Awareness Day was an excellent choice.



**Address the following if applicable: clear delineation of units of action, motivated blocking, visually interesting composition, visual expression of metaphor, use of picturization in storytelling, clear and believable characterization, adequate use of body and voice, unity of production elements, creative problem solving.**

**Clear delineation of units of action:** Exceeded expectations in this area. A nice, clean presentation. Offered up the play in bite size morsels. Each scene attempted to have a clear beginning, middle, and end. These units were aided by the use of the video – helped the pace of the production.

**Motivated blocking:** It was easy to see that Krummel worked hard in this area – as much of the blocking appeared to be rather organic. Excellent work in delineating between monologues (presentational), scene work (Representational) and scenes between live actors and video actors. Exceptional work in this area.

**Visually interesting composition:** Excellent stage pictures. Krummel seems to have a designer's sensitivity when it comes to creating visually interesting moments on stage. Her visually arresting moving compositions in this journey play are a testament to her ability as a designer. By using only a few set pieces (table and chairs) she was able to create architecture with people's bodies to create the many different scenes. Again, excellent work in this area.

**Visual expression of metaphor:** Another area of strength. Her work creating areas on stage that would light up like dragonflies, blinking on and off in a mesmerizing dance, was very effective. The bare stage reflected the scarcity of life-sustaining nourishment – food, relationships, and hope.

**Use of picturization in storytelling:** No quibbles here. The story of the play was told even without the dialogue.

**Clear and believable characterization:** This was my only slight quibble with the production. I know that it is very difficult to cast young actors who can portray older characters, and then act the parts with honesty and sincerity. The students playing these roles did an admirable job. Their vocal and physical work sustained believability. All other actors had great success in believability. It is difficult when playing “historical characters” to not fall into the trap of making them two-dimensional. In a play like And Then They Came for Me you might start there, but the audience has to see that metamorphosis into real, flesh-and-blood, people. Without honesty we do not care for the characters - and then we risk losing the impact of the story. Your students were able to pull these characters off. It was obvious you spent a lot of time researching the characters. and doing character work with the students. The additional resource of the video interviews was excellent character research.

**Adequate use of body and voice:** Good work overall. Most actors made strong vocal choices, and it was clear that much work went into the physical creation of the characters. Simple costume choices helped many of the characterizations.

**Unity of production elements:** As previously mentioned, this was one of the strongest areas in the production. The palette, the line, shape, proportion, textures, and the use of the space were all harmonious. Excellent work in this area.

**Creative problem solving:** Kudos to Krummel and the gang for solving the significant challenges of the production. You solved the video problem – and it worked well.

**Within the confines of this particular performance venue, was this production satisfactory or unsatisfactory?** Satisfactory. Nice work overall!

## Appendix G

### Self Evaluation

In evaluating my production of And Then They Came For Me, I would have to say that overall I am satisfied with the performances. The audiences were quite small, but were extremely appreciative and moved by both the story of the play, and the work of my cast. As in any production, challenges presented themselves, and it is to this subject I will evaluate my performance.

The biggest challenge I faced as a director was the dictatorial pressures of the video. The overall pacing of the show appeared to be forced by the pacing of some video editor on the east coast. The fast edits and jumps from one image to the next can create a high energy that is useful onstage, but monotonous when overused. I chose to counter this effect by deliberately slowing the pace of the individual scenes. I coached my stage manager who operated the video the first 3 weeks of rehearsal, and he then worked with the projection operator to pause the video to allow for longer scenes onstage. I found myself sometimes resenting the outside influence of some of the shorter non-paused moments on video, as they controlled me as well as my actors. I decided to download the video to a computer, add moments of silence, and loop some sound effects to lengthen the onstage scene. The resulting sequence was then moved to a DVD to avoid the squiggly lines that show up when you pause a video, thus allowing me to have more artistic control over the whole production. I also added what initially seemed to me to be long pauses of silence to point to the poignancy of the moment in two scenes. In the first scene, I wanted to demonstrate the strong will in Eva, a glimmer if one will, of what would eventually come out later in the play as a survival trait. It is the first long pause of the play, and I wanted the audience to catch their collective breath. Eva has just put on her jacket with the newly sewn Star of David patch in place. She thinks for a moment while her mother calmly pulls Heinz's coat onto her lap

to repeat the sewing process. Eva then throws her coat to the floor and marches down right. Mutti flings Heinz's coat to the table and flies after her, (Eva gets her hot temper from her mother). After some heated words from Mutti, Eva takes a very long time to acquiesce to her mother's demand. The moment is stretched even longer as Mutti turns to Heinz, who retrieves the thrown coat and finishes the scene with a bitter memory of his own. For several weeks I let the actors drag this moment out, and I knew the moment was much too long. So then I had them keep all the thoughts and emotions they were feeling during this whole long moment, and compress the time down. By using this technique, the actors were able to fully address the thoughts and feelings that would be internalized by their characters. Compressing the moment time-wise intensified the energy of the scene, and shortened the time onstage so it would not drag for the audience.

An additional long pause appears after the intensity of Eva's interrogation. The silence and carefulness of her movements as she drapes her sweater over the chair to represent her body, thus allowing her to step outside the scene, was necessary to highlight the moment. To endure great pain one must remove oneself from the moment, and it does feel as if it is an out of body experience. I also felt it far more chilling when a child describes abuse in a flat detached voice, and I wanted the audience to experience that same chill. I felt that these moments were timed correctly, but was unsure how the experts would perceive these two scenes. I was assured by them, and by members of the audience who also felt them to be powerful moments.

I also try to use variation in pacing in a play not just for the audience, but for my actors as well. Like dancers in a long piece, they need moments to breath, not just offstage as actors, but moments to breathe in character on the stage. Variations in pacing create more believable characters, as they allow different dimensions to develop.

I consider lighting an important element in the pacing of a production. I write my lighting cues in as I write my blocking before we begin rehearsal because the two go hand in hand. Of course all is subject to change as new discoveries are made during practice, but for the most part, lighting is a strong consideration as I plan my blocking. I originally had the specials fade up to direct the audience to the next moment, and then have the actor walk into the light. This dragged the moment out too long, and became quite cumbersome. I changed this to having the actors get to their spot in the darkness while action occurred on film or another part of the stage, then have the light come up. This kept the metaphor of the lightning bugs that proved to be so powerful in my concept of memories. I worked with my lighting operators to develop a sense of timing on the fading up and down of the specials. Of the two, one truly could feel the pacing, and would adjust to the actors' changes throughout the run of the play. I felt really lucky, and thankful that the Theatre Gods kissed her hands for this show.

Through the years I have seen my directing style change. I use to model what I wanted to see, as the actors didn't appear to be able to think for themselves, and I didn't have the tools to get them there. Now I find I rely heavily on several directing techniques to tell the story of the play. Stage pictures, with the requisite composition, are quite useful for me. For each scene, I determined whose story was being told, and created the stage pictures to convey this. In blocking the scene, I discuss with my actors who has focus for particular lines, what pictures I wanted to see at what moments, and then let them find their own way there. By not blocking second by second, I am demonstrating my respect for the actor's abilities and understanding of his or her own character. This also allows them more room to experiment, to play, and to cajole their character out. I do not tell them very often if something works or doesn't work. Instead, I tell them to listen to their character, if what they did was right for that moment, their character will

tell them. This also forces the actor to initiate dialogue with me if he wants help, and I will suggest different tricks to help him draw his character out. At times, I noticed some of the actors having difficulties and were unwilling to approach me. I then created games to help them, or I might draw them aside for some one on one coaching. I had two actors who were facing obstacles in their characterizations and due to the differing dynamics of each actor I proceeded in two different ways. The first actor came to me with his concern that his character was not coming out, that it wasn't working. He liked to read about different acting techniques, and is very studious. I gave him some books that I thought could help him, and discussed with him the pros and cons of each. As he plays a father, I suggested he talk to his own dad about how he would handle the scene, and the emotions a father might feel. We discussed his character at length about possible interpretations. The other actor did not come to me first, and when I tried to talk to her about what her character was feeling, would emotionally curl up into a little ball and literally shut down intellectually. She is a dancer, and so I switched gears with her and communicated with physical suggestions, choreographing her moods through body movement. She seemed very comfortable with this and while I was never completely satisfied with her work in these scenes, at least felt they were passable. As a director, I have tremendous respect for my actors, not only in their abilities as performers, but as individuals as well.

I am still in the process of developing my skills in directing, but I understand the principle of directing the audience focus. I used line and body focus and groupings with both level and plane dynamics to create focus. As an example, I will use the scene where Eva's father, Pappy, informs the family that they will be going into hiding. Prior to this moment, the scene is focused on Heinz, who is sitting down left facing out to the audience. The grouping of Eva and her parents are above the table up center. Pappy moves down right in his initial statements

pulling focus, and gives back the focus to Eva as she rises from the table and takes a few steps down right to Pappy, leaving Mutti up center. Pappy looks down, Eva and Heinz look quizzically upstage to Mutti, who delivers her only line of this moment. The focus swings down right as Eva rushes to Pappy and they finish the moment with the final lines. I would never have been able to pull this off if I hadn't read Hodge or spent afternoons with Wes Van Tassel discussing focus in *Directing Young Actors*. Mutti's line would have been lost. By having both children turn to her at that precise moment in the scene also gave Mutti motivation to say her line, "A month, two months at most".

I spend considerable time in all my plays discussing motivation as I find it is a direct path to characterization. Come to think of it, considerable time and money is spent in therapy sessions around the world to discuss our motivation in our lives as a means to understanding ourselves. So it just seems natural to be utilizing this concept in plays as well. My own fascination with human motivation in the world around me, my personal studies of my own and others' behavior helps me immeasurably as a director and as a teacher. I feel that I was successful in enticing the actors to develop motivation for every moment onstage.

By incorporating all the above techniques and allowing for the individuality of the actors themselves, I created an organic production that contained believable performances by my actors.





