



INDIANA REPERTORY THEATRE

and then they came for me:

Remembering the World of
Anne Frank

by James Still

January 15 – February 15, 2014, on the IRT Upperstage

STUDY GUIDE

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Special Thanks to Annélisa Blake-Wasden & Sarah Slight

Indiana Repertory Theatre

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And Then They Came for Me: Remembering the World of Anne Frank by James Still

James Still's most-produced play combines video and live performance to bring history to life. Eva Schloss and Ed Silverberg, friends of Anne Frank, were caught up in the nightmare of the Holocaust but lived to tell of lives spent in hiding and the horrors of the concentration camps.

Recommended for students in grades 5-12.

This play will help meet Common Core Standards / Indiana Standards in English/Language Arts, History/Social Studies, and Theatre Arts.

Themes & Issues:

the Holocaust • intolerance & persecution • strength of the human spirit • mob mentality

Student Matinees: Mondays-Fridays, 9:45 & 11:50, January 15 – February 14.

Estimated length: 90 minutes.

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Across Generations

by Janet Allen, Executive Artistic Director

Our first production of *And Then They Came for Me*, in 1996, was the beginning of our love affair with James Still, who shortly thereafter became our playwright-in-residence and who has remained so now for 16 years. The striving that was in this little play, both then and now, expresses so many qualities that we cherish in a writer: the ability to speak across generations in a clarion voice, the desire to interpret history through the crucible of theatre, and the instinct to find insight and healing, even in one of the most horrible times in human history.

I take great pride in our small role in bringing this great testament into the world. It continues to invite artists and audiences to expand our understanding of what the Holocaust means today: not only the devastating losses, but the legacy of the survivors, the youngest of whom are now well into their seventies and eighties. As the years march on away from World War II, and the survivors dwindle in number, the importance of sharing this story increases. One of the most telling things in James's interviews with Ed and Eva was Ed's admission that he rarely thought about his time in hiding, and that he had never told his children about it. In his silence, he was representative of his generation of survivors: too many found themselves unable to talk about it. It takes artists to continue to keep these dark moments in history alive in a way that invites continued reflection—and this play continues to do that in an expansive way.

Among the joys of returning to a piece like *And Then They Came for Me*—and yes, there can be joys in producing even a Holocaust play—is the opportunity it gives us to showcase the talents of amazing young local performers. Several of the teenaged actors who appeared in our 2005 production are now out of college and working as professional actors. In yet another generational calling, this production is being directed by our new associate artistic director, Courtney Sale, who was herself a teenager when this play premiered. James first connected with Courtney a few years ago, and later introduced her to me and to the IRT. Courtney directed last season's *Jackie and Me*, and that experience was so rich that we invited her to join our staff permanently.

Handing down the art-making and the story-telling generationally is an act we prize and an important role we play as we invite thousands of Indiana children and adults to benefit from the insights of this play.

*Rebecca Masur, Constance Macy,
and Andrew Flockhart in
the IRT's 2005 production of
And Then They Came for Me.*



In Someone Else's Shoes

And Then They Came for Me: Remembering the World of Anne Frank is a multi-media play that incorporates videotaped interviews with Holocaust survivors Eva Schloss and Ed Silverberg, friends of the young Anne Frank, with live actors on stage re-creating scenes from their lives in hiding and in concentration camps. Anne is the best known of the three because of the diary she kept while hiding from the Nazis; her brief life has been memorialized in numerous movies and stage plays. (The IRT most recently produced *The Diary of Anne Frank* in 2011.) Eva and Ed are both Holocaust survivors with their own stories and remembrances of a time the world should never forget.



Holocaust survivor Eva Schloss with playwright James Still.

IRT playwright-in-residence James Still is one of the nation's leading writers for family audiences and the recipient of numerous awards. The IRT has produced 12 of his plays, including the world premiere of *And Then They Came for Me* in 1996 and a second production in 2005. Since then, this play has been produced around the world in many different languages. In addition to his work in the theatre, Mr. Still was the head writer for the Nickelodeon series *Little Bear* and a producer and head writer for TLC's *PAZ*.

"I read Anne Frank's diary when I was in the sixth grade while growing up in a tiny town in Kansas," says the playwright. "That first contact with Anne's story was very important to me as a young person learning about the world. With *And Then They Came for Me*, I wanted to introduce other stories to young people and their families, stories they wouldn't otherwise have the opportunity to hear. I wanted to create a theatrical event that could be approached as oral history, as multi-media, as educational.

"But most of all I wanted the opportunity (and challenge) of creating a work of art that invited young people to have an empathetic experience with stories from the Holocaust. It is my hope that by putting themselves in someone else's shoes—by emotionally connecting to Ed, Eva, and Anne—that young people will be driven to learn more about the Holocaust, to read more about the Holocaust, and to even seek out other survivors in their communities. In other words, I wanted to create something bigger, beyond itself."

One of the challenges of producing the play is interweaving the videotaped interviews with the action of the play. Timing is important; several times, for example, the actors hold live conversations with the pre-taped videos. *And Then They Came for Me* combines the authenticity of film documentary with the immediate energy of live theatre to create a unique multimedia approach to one of history's most important stories.

James Still says, "This is a play about questions. Some of the questions seem unspeakable. Admittedly, many of the questions are unanswerable. Even so, that doesn't diminish the importance of asking the questions.... The only way that we will remember the Holocaust is if we hear from the people who were actually there. Then, I'm convinced, we'll never be able to forget."



Constance Macy and Nick Carpenter in And Then They Came for Me at the IRT, 2005. Holocaust survivor Ed Silverberg is pictured on the video screen.



Listening to History *by James Still, Playwright*

In 1996, the IRT produced the world premiere of *And Then They Came for Me*. Two years and a significant grant later, I became the IRT's first ever playwright-in-residence.

At the time, *And Then They Came for Me* was a bold experiment for me as a writer. I wanted to find a way to put history right in our laps, to not let audiences off the hook. I wanted to make the act of witnessing something more emotional, less passive; I suppose at my most ambitious I wanted to implicate the audience as makers of history.

Another challenge was my desire to use video as part of the theatrical event—not as background, but as a major language of the play. Today, when any middle school student can make a movie using his or her iPhone, it's difficult to remember how videotape worked in 1996, when there was no such thing as "digital"—a simple change or edit took days to accomplish. Meanwhile, how were we to rehearse the timing of the play, the interaction between the actors and the video? And as the play moved back and forth between actors and the videotaped interviews of Ed and Eva, senior citizens remembering their stories from more than 50 years earlier—would audiences be able to make the required shifts in receiving story?

Eighteen years later, I'm still not sure why the play works; I'll let you make your own judgment. But *And Then They Came for Me* is my most performed play. In addition to productions all across the nation in almost every state, it has been performed around the world. It was performed in London at the House of Commons with Vanessa Redgrave hosting a command performance for political VIPs on Britain's Holocaust Remembrance Day. In one of my favorite productions, the play toured Latvia for nine months with a cast of 11 Latvian and Russian teenagers who performed the play in Latvian. None of those 11 teenagers had ever heard of Anne Frank before doing the play—that's how successful the Soviet Union had been at eliminating history, particularly Jewish history.

At the center of the play are two extraordinary human beings whom I feel privileged to know. Ed Silverberg was Anne Frank's first boyfriend; she wrote about him in her now-famous diary. During my tape-recorded interview with him in 1995, Ed would stop sometimes in mid-sentence and say, "I haven't thought about this for over 50 years." Later I learned that he had never even told his grown children about what had happened to him during those war years.

Like Ed, Eva Schloss spent most of her adult life not talking about the war years, but eventually she began sharing her experiences with school children. In the late 1980s Eva wrote a book, and that was how her grown daughters learned the details of their mother's war experiences. In the last two decades, Eva has written two more books; she's received honorary degrees and international awards for her work as an educator and advocate for tolerance.

Now all these years later, I can see that with *And Then They Came for Me* I was finding my way toward my own true process as a writer. Maybe it was here that I learned my deepest lesson as a writer: how to listen. Listen, listen, listen. Tell the story. And then listen some more.

Returning to the Unimaginable

by Courtney Sale, Director

The Holocaust left an agonizing mark on the mid-twentieth century. This dark moment in world history resulted in the mass killing of more than six million people, vast destruction of Europe's oldest cities, and the displacement of an entire generation. The event itself is a difficult one to delve into because of the unmitigated emotional cost it triggers. The atrocities are unimaginable.

This is the IRT's third iteration of *And Then They Came for Me*, having produced the play in 1996 and 2005. You, dear audience, are part of a unique local tradition, joining thousands of Indiana students and patrons who have engaged this work as witnesses. In truth, the *And Then They Came for Me* community expands beyond our home. Resonating around the globe, the play has been seen in nearly every state in the country and all over the world. The scope is large and the mission is admirable. However, in that enormous scale lays the risk of our own complacency. As we move further away in time from the actual events of the Holocaust, the danger of believing this story as a resolved or unnecessary narrative may easily tempt future generations.

And Then They Came for Me makes the "unimaginable" immediate and personal. At the heart of this story are four young adults desperately trying to make sense of their rapidly changing world. Brave, resourceful, stubborn, and risk-eager, they access deep reservoirs of courage in order to survive. And like all teenagers throughout time, they want to hang out with their friends, flirt, gossip, eat junk food, and rebel. The adults and rules around them heavily influence their decisions, just as they do for young people today. We root for these four, we question them, we are surprised by them, and perhaps most importantly, we empathize with them. We return to the unimaginable because history itself isn't adequate. Making the experience of the Holocaust felt and believed is how we find the thread that connects us beyond the boundaries of time, proximity, or identity.

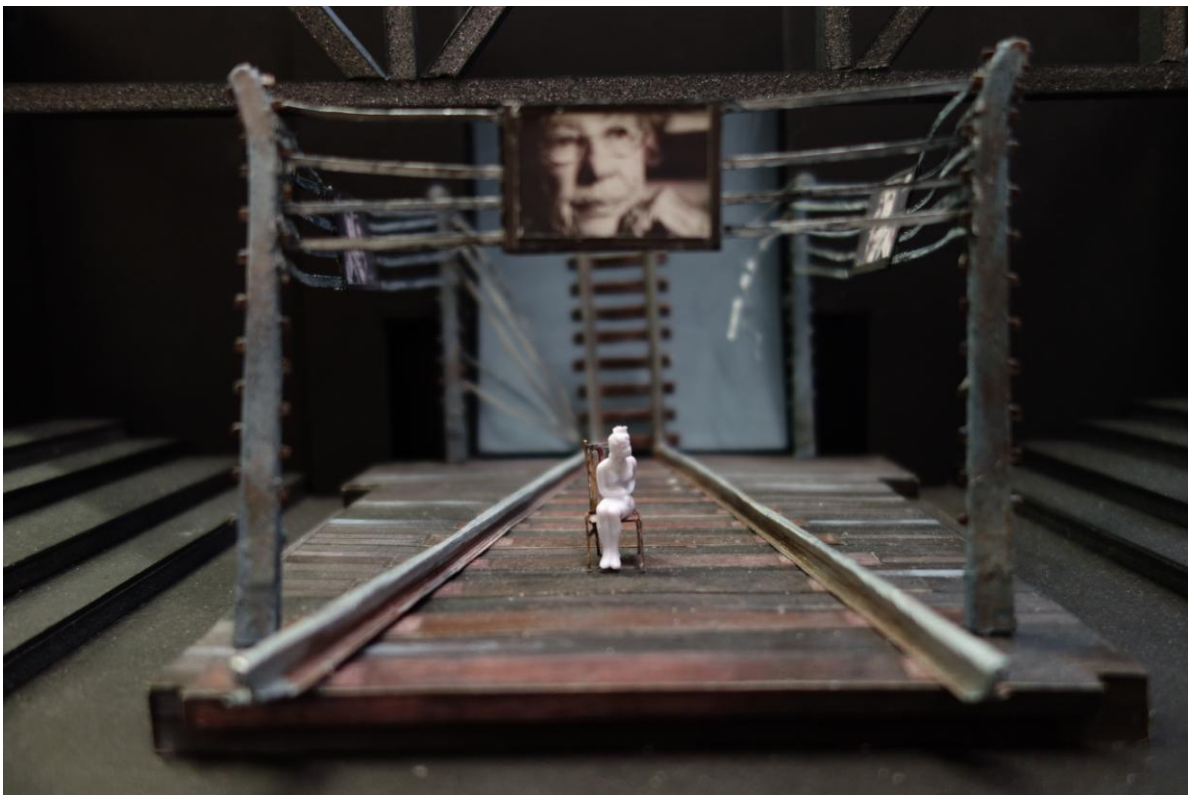
*Refugees fleeing across
a war-damaged bridge
over the Elbe River.*



A Perilous Journey

Rowan Doyle Scenic Designer

For this play I took inspiration from many different sources: Ai Weiwei's sculptures, historical photographs, Holocaust memorials, and even children's drawings all found their way into my process. But an image of Jewish families crossing a broken train bridge after being released from one of the camps stood out from the rest. The bridge was twisted and skewed, sharp and dangerous. This feeling of precariousness, of danger and fear, was something that the team and I felt was necessary to live on stage throughout the play. The set's perspective train track and the barbed wire, as much as possible, take us from the safety of the theatre to the realities of war, and help us to understand the trials of Ed and Eva.

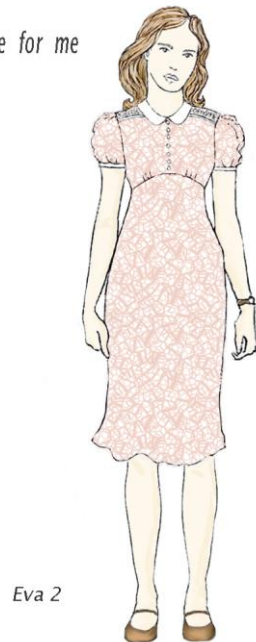


Preliminary rendering by scenic designer Rowan Doyle.

Betsy Coopridier-Bernstein Lighting Designer

Having served as the lighting designer for the premiere of *And Then They Came for Me* in 1996 at the IRT, I was anxious to revisit this emotionally powerful experience crafted by playwright James Still. Eighteen years have passed, but the legacy of intolerance has certainly not waned. This play still remains an important catalyst for conversation. In a space defined by unyielding train tracks and menacing barbed wire, impressionistic lighting can magnify the “emotional space” of the story. To borrow a phrase from director Courtney Sale, I want the audience to feel the constant pressure of “the looming other at the door.”

and then they came for me



Eva 2

and then they came for me



Ed

Guy Clark Costume Designer

"Whoever survives a test," Elie Wiesel wrote, "whatever it may be, must tell the story. It is his duty." In *And Then They Came for Me*, playwright James Still helps Ed Silverberg and Eva Schloss share their stories of survival through a time when forgetting to stitch a small patch of yellow fabric to your jacket could lead to imprisonment, or holding tightly onto a warm coat might save your life.

Renderings by costume designer Guy Clark.

and then they came for me



Heinz

and then they came for me



Anne 2

Hitler & World War II

Adolf Hitler was born in Austria in 1889. During World War I, while he served in the Bavarian Army, his longtime admiration for Germany grew, and he began to feel that his life's mission was to "save" Germany.

The Treaty of Versailles which ended the First World War was designed to punish Germany, depriving the nation of valuable territory and forcing it to pay huge reparations bills, causing a nationwide depression.

In 1919 Hitler was sent to Munich to spy on the German Worker's Party. He found that he admired the new party's nationalist, anti-capitalist, anti-Marxist, and anti-Semitic ideas, while the party in turn saw his potential. By 1921 he was the head of the National Socialist German Workers' Party (the Nazis). Hitler's beer-hall oratory, attacking Jews, social democrats, liberals, reactionary monarchists, capitalists, and communists, began to attract widespread attention.

In 1923, after storming a public meeting and demanding, at gunpoint, support for a new government, Hitler was arrested for treason. His nationalistic speeches at his trial made him famous, and he emerged from a year's imprisonment with his memoir, *Mein Kampf* (*My Struggle*), which became a best seller.

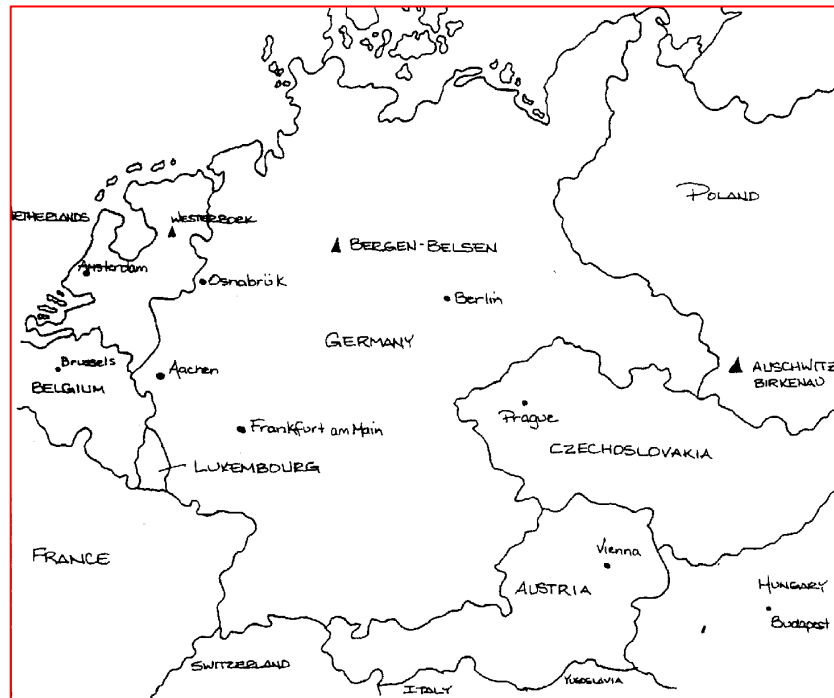


Central to Hitler's rising appeal was his ability to capitalize on Germany's wounded national pride. When early attempts to blame the Jews failed, Hitler began to combine anti-Semitism with anti-republic sentiments, and this volatile cocktail worked. By 1932, Hitler's Nazi party controlled 33 percent of seats in the Reichstag (the German parliament), and in 1933 Hitler was appointed chancellor of a coalition government.

On the eve of a pivotal election, a fire in the Reichstag was blamed on communists, basic civil rights were suspended, and Hitler was on his way to complete dictatorship—a position he achieved in August 1934 when the German president died and Hitler's cabinet appointed him *Führer und Reichskanzler* (leader and chancellor).

Hitler convinced the populace that he could save them from the economic depression, the Versailles Treaty, and communism, as well as Jews and other “undesirable” minorities. He massively expanded the military, started huge infrastructure projects, and bolstered industry, effectively reducing unemployment (and masking the financial manipulations that sustained these efforts). Meanwhile, in preparation for German expansion across Europe, he established ties with Mussolini’s Italy and dropped alliances with China in favor of Japan.

In September 1939 Germany invaded Poland, leading France and Great Britain to declare war on Germany. Over the next two years, Germany subdued most of continental Europe except the Soviet Union, which then became its next target for invasion.



Meanwhile in December 1941 Japan attacked the United States at Pearl Harbor, drawing the nation into the war. Between the Allies (Great Britain, the Soviet Union, and the United States, along with France, China, and other countries) and the Axis (Germany, Japan, and Italy, along with Hungary, Romania, Bulgaria, and other countries), more than 100 million military personnel were mobilized worldwide.

The tide of war began turning in 1942 with Japanese defeats in the Pacific and German defeats in the Soviet Union and North Africa. By 1943 the Axis was in defensive retreat. The Allied invasion of Normandy (D-Day) and the Soviet recapture of lost territories in 1944 led to Germany’s surrender (and Hitler’s suicide) in May 1945, and the atomic bombing of Hiroshima and Nagasaki led to Japan’s surrender that August. The United Nations was founded that same year in hopes of preventing such wars in the future.

The Holocaust

Central to Nazi ideology was the concept of Aryan superiority. “Survival of the fittest” was interpreted as a need for racial purity and the destruction of “life not worthy of life.”

The history of anti-Semitism goes back to ancient conflicts between Israel and both Greece and Rome, and conflict between Arabs and Jews continues in the Middle East. But the spread of Christianity can often be tied to the spread of anti-Semitism: the Crusades; the Spanish Inquisition; expulsion of Jews from England, Spain, and Portugal; and the pogroms of Tsarist Russia (violent attacks on Jews by non-Jews) set historic precedence for Germany’s massive genocide.



Once Hitler came to power, he began to restrict the legal, economic, and social rights of Jews. They were required to wear yellow stars on their clothes at all times. Piece by piece, Jews were banned from medicine, agriculture, law practice, civil service, schools, and journalism. In 1935 the Nuremberg Laws prohibited Jews from marrying Aryans, stripped German Jews of their citizenship, and denied all Jews their civil rights. While many Jews fled this persecution for other nations, not all were able to do so.

On the night of November 9-10, 1938, Nazi party members disguised as “outraged citizens” attacked Jews and vandalized Jewish homes, businesses, and synagogues throughout Germany in what became known as *Kristallnacht* (the Night of Broken Glass). Thus the persecution was stepped up from legislation to public violence.

After the invasion of Poland in 1939, the Nazis began to force Jews into ghettos in cities such as Warsaw. While concentration camps for Jewish (and other political) prisoners had existed throughout the 1930s, in 1942 the Nazis began to build extermination camps for the express purpose of gassing prisoners or literally working them to death. During the German invasion of the Soviet Union, death squads conducted mass killings in public. Thus the Nazis worked toward what they termed the “Final Solution” to “the Jewish question”: the elimination of all Jews from Europe.



As the Allies began to move toward areas where death camps were located, it became more and more difficult for Germany to allocate resources such as railroads for transport of prisoners, many of whom perished in long death marches from camp to camp as the Germans retreated. In all, some 11 to 14 million people were killed during the Holocaust: non-Jewish Poles, Communists and political opponents, members of resistance groups, homosexuals, Roma (gypsies), the physically and mentally challenged, Soviet prisoners of war, Jehovah's Witnesses, Seventh-Day Adventists, trade unionists, psychiatric patients, and 6 million Jews.

Since the liberation of the camps at the end of World War II, people all over the world have worked diligently to understand and combat the hatred and fear that led to the Holocaust, to find some measure of justice for those who caused it, to honor those who suffered, and to fight against the continued threat of genocide.



Eva's Story

Eva Geiringer was born in Vienna, Austria, on May 11, 1929. When Austria was annexed by Germany in 1938, Eva's father, Erich, left for the Netherlands to make a new home for his family. They joined him in Amsterdam in 1940, and it was there that Eva met Anne Frank. While they were the same age, Anne seemed mature to Eva; they were never close friends, merely acquaintances.

The Nazis invaded the Netherlands in 1940. In July 1942, Eva's brother, Heinz, was ordered to report to a work camp, and the family went into hiding. The men were sent to the countryside, and the women stayed in an Amsterdam home, where a hiding place was built in the bathroom. On the night the space was finished, the Germans raided the house, but Eva and her mother, Fritzi, were safely hidden.

The family remained separated for two years. On Eva's 15th birthday, the Germans burst in and arrested Eva and Fritzi. Heinz and Erich had also been arrested, the family having been betrayed by a traitor in the underground. Eva and her mother were imprisoned at Birkenau, a concentration camp in Poland. Despite illness and frostbite, both women survived the war; but Erich and Heinz died as prisoners of the Germans, as did many of their friends.

In the years that followed, Otto Frank became friends with Eva and Fritzi; and in 1953 Fritzi and Otto were married. Eva moved to Great Britain after the war, married (acquiring the surname Schloss), and had three children. In 1988 she published *Eva's Story* (co-written with Evelyn-Julia Kent), and since then she has traveled frequently, talking to groups around the world about her experiences. In 2006 she published *The Promise: A Moving Story of a Family in the Holocaust*, co-written with Barbara Powers.



(above) Eva.



(left) Eva with her brother, Heinz.

Anne's Story

Anne Frank was born in Frankfurt, Germany, on June 12, 1929. When Hitler rose to power in 1933, Otto Frank took his family and emigrated to Amsterdam. In 1940, when the Nazis invaded Holland, the Franks developed a plan to go into hiding. Otto designated the upper floor of his business office as a hiding place, which they called the Secret Annex. His staff agreed to assist them by bringing them food and other supplies. In July 1942, the Franks, their friends the Van Daans, and a dentist friend went into hiding. This small space was home for eight people for the next two years. It was there that Anne wrote her diary detailing her maturation and her love of life.

In August 1944, the families were discovered and arrested. They were sent to the Auschwitz Concentration Camp, where Anne's mother died. Anne and her sister, Margot, were taken to another death camp in Bergen-Belzen, where they both died of typhoid fever. Otto Frank remained at Auschwitz until it was liberated by the Russians.

Otto's former typist, Miep, found Anne's diary after the family's arrest, and she gave it to Otto. Anne's words moved him deeply, and with the encouragement of family members and friends, he published it. It quickly became a best seller, inspiring readers worldwide.



Ed's Story

Ed Silverberg was born Helmuth Silberberg on June 8, 1926, in Gelsen-Kirchen, Germany. In 1938 on *Kristallnacht*, a mob broke into the Silberberg home, looted the house, and beat Ed's mother. Ed's parents sent him by train to Amsterdam to find safe refuge with his grandparents, who had moved there when Hitler was elected in 1933. Mr. and Mrs. Silberberg eventually tried to join their son, but they were unable to travel any further than Belgium because the border between Belgium and the Netherlands was closed.

In Amsterdam, Ed and Anne Frank became friends. Their friendship ended abruptly in 1942 when the Franks went into hiding. Anne did not forget her friend Ed; he is mentioned several times in her diary by his nickname, "Hello."

One evening Ed was out past the curfew restriction for Jews and was arrested and loaded onto a truck. He made a daring escape and hid for the rest of the night, returning to his grandparents the next day. Fearing for Ed's life, his grandparents felt he should be with his parents. A distant cousin trying to get to Switzerland agreed to escort Ed to the Belgian border, where he arranged for Ed to receive a false passport.

Once the family was reunited, a friend of Ed's parents hid the family in a house on the outskirts of Brussels for 26 months. The Silberberg family was liberated by the British Army on September 3, 1944, the day that Anne Frank and her family were sent to Auschwitz.

After the war, Ed immigrated to the United States. He lives in Hackensack, New Jersey.



Genocide

In 1944, Raphael Lemkin, a Jewish lawyer who had emigrated from Poland to the United States in 1941, published *Axis Rule in Occupied Europe*. Combining the Greek *genos* (race or people) and the Latin *cōdere* (to kill), Lemkin coined the term *genocide*. He wrote, “Generally speaking, genocide does not necessarily mean the immediate destruction of a nation, except when accomplished by mass killings of all members of a nation. It is intended rather to signify a coordinated plan of different actions aiming at the destruction of essential foundations of the life of national groups, with the aim of annihilating the groups themselves. The objectives of such a plan would be the disintegration of the political and social institutions, of culture, language, national feelings, religion, and the economic existence of national groups, and the destruction of the personal security, liberty, health, dignity, and even the lives of the individuals belonging to such groups.”

The Nazi Holocaust systematically murdered not only six million Jews, but also people with disabilities, Soviet prisoners of war, Jehovah's Witnesses, homosexuals, Gypsies, mixed-race children, Polish and Soviet civilians, and other political and religious dissenters—a total of as many as 17 million people. While the Holocaust is considered by many to be the most deadly genocide in history, sadly it is only one of many.

Some scientists have suggested that genocide may have caused the extinction of the Neanderthals some 30,000 years ago.

The Old Testament describes how the Israelites under Moses wiped out the Amalekites and the Midianites.

The 11th century Mongol emperor Genghis Khan has been described as a genocidal killer.

As many as 100 million Native Americans died by disease, displacement, or direct attack in the European colonization of the Americas from 1492 to 1900—a death toll that some historians consider, controversially, to be genocidal.

In the years just after World War I, Turkey killed, deported, and starved to death as many as 1.8 million Armenians, along with hundreds of thousands of other non-Turks.

Auschwitz



Some consider the Holodomor, the starvation of 2 to 7 million Ukrainians by famine in 1932 and 1933, to be an act of deliberate genocide by Soviet leader Joseph Stalin.

Between 1975 and 1978, it is thought that at least 2 million Cambodians (nearly 20% of the population) were victims of the Khmer Rouge's Killing Fields.

In 1994, as many as a million Tutsis in Rwanda were slaughtered by their Hutu countrymen.

The death of 8,000 Bosnian Muslims and the forced expulsion of 25,000 more in an ethnic cleansing campaign by the Bosnian Serb Army in the mid-1990s is considered by many to be genocidal.

In the last ten years, hundreds of thousands of non-Arabs have died from direct attack, disease, and starvation in the ethnic cleansing of Darfur by the Janjaweed, a militia group widely believed to be supported by the government of Sudan.

In the Democratic Republic of the Congo, since 1998 as many as 70,000 Pygmies have been raped, killed, and even cannibalized in an extermination campaign that has received comparatively little international attention.

In 1948, in the wake of the Holocaust, the United Nations adopted the Universal Declaration of Human Rights. Since then, the advancement of human rights has flourished. Where previously the concept of individual rights had little power, today worldwide countless laws prohibit discrimination based on gender and race, policies protect the rights of children and refugees. In the United States, the Civil Rights Movement has led the way for dozens of minority groups to fight for their rights—and achieve many victories. Certainly battles remain to be fought, but the concept of human rights has moved far forward.

Also in 1948, the United Nations formed a Genocide Convention to augment the Universal Declaration; 144 nations have since ratified this convention. Around the world, thousands have cried, "Never Again!" Yet time after time in recent decades, the nations of the world—including the United States—have stood by and done nothing in the face of known genocides. What will it take for the citizens of the world to prevent once and for all the annihilation of "the other"?

Genocide in Darfur.



Common Core & Indiana State Standards

Attending the play along with using the discussion questions, writing projects, and activities in the study guide can link your lessons to the following Common Core/Indiana State Standards:

Language Arts:

- Reading Standards for Literature/Key Ideas and Details
- Reading Standards for Literature/Integration of Knowledge and Ideas
- Reading Standards for Literature/Craft and Structure
- Writing Standards/Research to Build and Present Knowledge

Social Studies:

- Reading Standards for Literacy in History/Key Ideas and Details
- Reading Standards for Literacy in History/Integration of Knowledge and Ideas
- Writing Standards for Literacy in History/Historical Thinking
- Writing Standards/Research to Build and Present Knowledge
- Sociology/Culture and Social Problems
- Sociology/Social Groups and Social Status

Theatre Arts:

- Analysis and Response
- Performance Style

Auschwitz



For Discussion

Before Seeing the Play

If your class is not currently studying the Holocaust or world genocide, reviewing the articles and/or exploring the websites in this study guide would aid their deeper understanding of the play.

Discuss the strength of the human spirit. How do we build this strength? Who supports and maintains your spirit? What do you believe would happen if your spirit were destroyed?

In their "Power of Children," exhibit, the Indianapolis Children's Museum highlights three children who made a major difference in our lives for the better: Anne Frank, Ruby Bridges, and Ryan White. What other children could be added to this list and for what reason?

Regardless of what American and world history have taught us, we find that humans are not finished with hatred. What evidence supports this?

What responsibility do we have today as witnesses to local, national, and world violence? Why do we as individuals and as a nation choose to be bystanders? What do we lose and/or gain?

What makes a person more likely to help one person over another?

Why is fear used as a tool of control? What can we do, individually and collectively, to combat fear and take back some control?

World War II is often referred to as the last "good" war. Why? Discuss the act of war. Under what circumstances would you consider war to be necessary? Relate this discussion to the current war in Afghanistan.

After Seeing the Play

Discuss this statement: "The Holocaust isn't uniquely Jewish; it belongs to all of us." Why produce a play about the Holocaust today? What makes the experiences depicted in the play universal? How does the play relate to our lives, our world? What did you gain from viewing this production?

At the time of the play, what would you imagine might non-Jewish Germans have thought about these events? What do you imagine their feelings to be now? Why do you suppose some non-Jewish Germans took action against the Nazi doctrines and others did not? What has been done to help these war torn countries heal from the Holocaust? If you were a non-Jewish German, what do you believe you might have done: enlisted? protested? hidden a Jewish family? stayed quiet? taken some other recourse? Why?

How did you respond to the use of video in this play? How does this play compare to other mixed media presentations you have experienced?

How did the design elements (costumes, set, lights, etc.) reflect the themes and ideas of the play?

What do you think gave the sick and starving people in the concentration camps their will to survive while experiencing so much cruelty?

If you were forced into hiding, what would you miss most and why?

What do the events of this play say about racism and prejudice? How do the Nazi's beliefs compare to racism and prejudice today? Discuss the human desire to de-humanize others. What might be done to eliminate genocide from our world?

Today there are still people with anti-Semitic, white supremacist, and anti-immigration views. How do you think such a person would respond to *And Then They Came for Me*?

It is difficult to look back at the final result of the Holocaust and imagine how people accepted this process. Imagine yourself in the place of the Jews under the Nazis, as your freedoms are removed one by one. How would you react to each new restriction? What would be your possible options? What actions might you consider taking?

It is also difficult but necessary to review the actions of the United States and other nations during the Holocaust. What do we learn about our country's and the world's politics in the situation of genocide? Why do you supposed nations and individuals made the choices they did?

In times of duress families can either split or become stronger. How did Eva and Ed's families react as things got tougher? How did each family member's actions play a part in their family's bond?

Is forgiveness easy or difficult and why? Think of something someone has done to you which angered and upset you. Have you forgiven him or her? What do we gain or lose from being forgiving? What do others gain or lose from our forgiveness?

Those prisoners who encouraged and supported each other in the concentration camps had a better chance of surviving the day-to-day horrors of that life. Many of us belong to various support groups today. Why do you think such groups are important to our general well-being?

How does it make you feel to discuss issues surrounding the Holocaust? Why is it important to continue to study the Holocaust and other horrific events of history?

Writing Prompts

Eva Schloss's story is one of many by young people who have lived through life's worst moments. Working in groups, read articles and/or sections of books about young people from the Holocaust or from the genocides in Bosnia, Darfur, Rwanda, Croatia, the Sudan, or the Ivory Coast. Write a character monologue for one of these young people. It could be about his or her hopes for the future, relating a nightmare, or a letter to a friend. What would your character want to share with the audience?

What does home feel like to you? Why? If you had to go into hiding, what is the one element you would need to make you feel safe and comforted as in your original home? Write an essay or poem on this subject, or create a spoken word poem and present it to your class.

The will to survive is basic human nature. Write about what you learned from the play about extreme measures people took during WWII to survive. Do unusual circumstances justify actions that might be considered inappropriate under more normal conditions? Why or why not? Where would you draw the line? Research and learn more about what actions people have been driven to take for survival during life-threatening situations—not only war, but also droughts, depressions, extreme weather, etc. Share your findings in your writing. Are these actions justified? Why or why not?

Have the students write a paragraph about one or more of the following topics from the play:

What are the little things in your life that mean a lot to you that you most likely take for granted?

We must remember that those who suffered through the Holocaust were individual human beings who loved music, sports, literature, etc. What are the things you love that make you feel the most alive and connected to your community?

Have you ever been publicly humiliated? If so what did it feel like? What action did you want to take against the person or people who humiliated you? Are you aware of an occasion when you have witnessed someone else's humiliation? What did you observe happening from all involved, including the other bystanders as well as those involved in the altercation?

What happens to you in times of stress and hardship? What have you noticed about others in times of stress? What do you do to escape stress? Do you have favorite movies, books, music, or activities that help you combat stressful situations? Who and what sustains you during these times and why?

If you were liberated from a long period of captivity, what would be the first thing you would want to do and why?

Activities

After seeing the play, design a two- or three-dimensional Holocaust memorial. Write a description telling your viewers what it would be made of, what any symbols mean, and what the colors signify.

How can young people make a difference in the world? Work in groups to brainstorm ways in which groups of students in your school can make a difference in the fight against intolerance, bigotry, prejudice, and hatred against people who are a different race, creed, ethnicity, culture, sexual orientation, or nationality. Consider the power of the word, the dollar, the media, the heart, even a picture or a song in helping you toward your goal. Choose what you consider the most potentially successful idea and make a plan of action. Implement your plan.

This play is based on interviews with Eva Schloss and Ed Silverburg. Spend some time with a grandparent or an elderly friend. Ask him or her to tell you his or her life story. What can we learn from the lives of earlier generations? What is different from our lives? What is similar?

Research major figures from WWII, both American and foreign, other than Eva, Anne, or Ed. What was their impact? Who protested against the Japanese internment camps here in the United States? Who was the head of the Women's Army Corps during the war? Who was the British monarch during WWII? Who were the top performers in the USO tours? Who were the German resisters to Hitler's regime? As a class, put together large posters about these persons in various categories such as Home Front, Western Front, Pacific, Military, Women in the 1930s and 40s, Politics, etc. Use pictures, charts, maps, tables, as well as written information about their contributions. Or create an electronic presentation with images and a soundtrack.

Divide the class in half and give each group a week to prepare. One half will debate on humanity's capacity to do good, and the other half humanity's capacity to do wrong. Each side must cite evidence on a local, regional, national, and global level on crimes against or kindnesses to humanity, the planet, and other creatures. If possible, bring in an outside judge or panelist to hear the arguments. At the end of the debate, process what the class discovered about humanity, our survival despite its harshness, and what are our strengths as we make our way through the 21st century.

View testimonials of persons from various genocides. Create a list of commonalities and differences. Discuss how and why people from different countries and time periods have similar experiences in such situations.

Holocaust Remembrance Day 2014 is from sundown on Sunday, April 27, to sundown on Monday, April 28. Design ways your class or school could recognize the day and pay homage.

Resources

Books

Eva's Story by Eva Geiringer Schloss & Evelyn-Julia Kent

The Promise by Eva Geiringer Schloss & Barbara Powers

Night by Elie Wiesel, true story of surviving a concentration camp

Number the Stars by Lois Lowry, about the evacuation of Jews from Denmark

The Children of Willesden Lane

by Mona Golabek & Lee Cohen, a memoir of the *kindertransport*

The Second World War: A Complete History by Martin Gilbert

The Greatest Generation by Tom Brokaw

All but My Life by Gerda Weissman Klein

I Never Saw Another Butterfly:

Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944

I Never Saw Another Butterfly, adapted for the stage by Celeste Raspanti

Maus by Art Spiegelman

Tell Them We Remember by Susan D. Bachrach

Never Again, A History of the Holocaust by Martin Gilbert

The Children We Remember by Chana Byers Abells

We Are Witnesses: Five Diaries of Teenagers Who Died in the Holocaust by Jacob Boas

Survivors: True Stories of Children in the Holocaust by Allan Zullo

Fireflies in the Dark: The Story of Friedl Dicker-Brandeis and the Children of Terezin

by Susan Goldman Rubin

In My Hands: Memories of a Holocaust Rescuer by Irene Opdyke

The Seamstress by Sara Tuvel Bernstein

Echoes from Auschwitz by Eva Mozes Kor

The Devil's Arithmetic by Jane Yolen

When Hitler Stole Pink Rabbit by Judith Kerr

Children in the Holocaust and World War II: Their Secret Diaries by Laurel Holliday

I Lived a Thousand Years: Growing Up in the Holocaust by Livia Bitton-Jackson

Films

The World at War (1974)

Anne Frank Remembered (1995)

Hidden in Silence (1996)

Life Is Beautiful (1997)

The Last Days (1998)

Into the Arms of Strangers: Stories of the Kindertransport (2000)

Auschwitz: Inside the Nazi State (2005)

[note: teachers may wish to preview this intense film in order to
select what sections might be appropriate for their students' grade level.]

Paper Clips (2006)

The War by Ken Burns (2007)

The Boy in the Striped Pajamas (2008)

The Bielski Brothers from the History Channel (2009)

Jakob the Liar (2009)

The Diary of Anne Frank (2009 TV mini-series)

WWII in HD (2010)



Websites

<http://www.holocaust-history.org>

the Holocaust History Project, with essays, pictures, recordings, and documents.

<http://remember.org/>

with pictures, books, survivor testimony

www.ushmm.org

the United States Holocaust Memorial Museum

<http://www.history.army.mil/>

U.S. Army Center of Military History

<http://www.nationalww2museum.org/history/>

National World War II Museum

<http://www.loc.gov/topics/content.php?subcat=11>

Library of Congress World War II material

<http://www.blackww2museum.org/>

Museum of Black WWII History

http://www.mscd.edu/history/camphale/wac_index.html

The Women's Army Corps

<http://www.teacheroz.com/WWIIHomefront.htm>

Women & the Homefront during WWII

<http://www.historyplace.com/worldwar2/holocaust/timeline.html>

Holocaust timeline

<http://college.usc.edu/vhi/>

USC Shoah Foundation Institute

<http://www.library.yale.edu/testimonies/>

Yale Library's Fortunoff Video Archive for Holocaust Testimonies

<http://www.ushmm.org/>

US Holocaust Memorial Museum

<http://www.candleholocaustmuseum.org>

museum in Terre Haute dedicated to survivors of medical experiments on twins at Auschwitz

<http://www.museumoftolerance.com>

Museum of Tolerance

<http://dsc.discovery.com/search/results.html?focus=video&query=Holocaust&search.x=28&search.y=14>

Discovery Channel Videos: *The Holocaust*

<http://www.ilholocaustmuseum.org/>

Illinois Holocaust Museum

<http://www1.yadvashem.org/yv/en/righteous/index.asp>

Yad Vashem Holocaust Memorial

<http://www.auschwitz.dk/>

The Holocaust Project

<http://www.shoah.dk/>

The Holocaust, the Shoah, the Nazi Genocide

<http://genocidewatch.org/>

Genocide Watch: The International Allegiance to End Genocide

<http://endgenocide.org/>

United to End Genocide

<http://www.un.org/cyberschoolbus/treaties/genocide.asp>

The United Nations Convention on the Prevention and Punishment of the Crime of Genocide

<http://worldwithoutgenocide.org/>

World without Genocide

Going to the Theatre: Audience Role & Responsibility

You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:



Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.