

AATE Distinguished Play Award Winner

"The stark reality struck me as no production of *The Diary of Anne Frank* ever has. It was stunning and brought tears to my eyes and those of others around me."

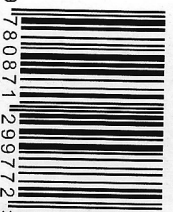
—Judith Klein, *The Jewish Journal (Boston)*

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

Drama. By James Still. Cast: 5m., 4w. (minimum 2m., 2w. with doubling.) And Then They Came for Me is a unique theatrical experience: a multimedia play that combines videotaped interviews with Holocaust survivors Ed Silverberg and Eva Schloss with live actors recreating scenes from their lives during World War II. Ed was Anne Frank's first boyfriend, and she wrote about him in the beginning of her now-famous diary. Eva Schloss was the same age as Anne Frank and lived in the same apartment building in Amsterdam. Her family went into hiding the same day as the Frank family. And like the Frank family, they were betrayed. On Eva's 15th birthday, her family was arrested by the Nazis and sent to concentration camps. Eva and her mother survived, and after the war her mother married Otto Frank (Anne's father). Part oral history, part dramatic action, part direct address, part remembrance, the ensemble-driven *And Then They Came for Me* breaks new ground and has been acclaimed by audiences and critics in world-wide productions. "This production is like a historic newstreet brought to life on the stage. And it works." (Charles Epstein, WICR Radio, Indianapolis) *And Then They Came for Me* incorporates the use of live actors, videotape and a CD for each performance. Area staging. Approximate running time: 70 minutes. Code: A14

Cover: George Street Playhouse/Young Audiences of New Jersey
co-commissioned premier production featuring (l-r) Karen Zippler, John
Socas, Michelle Spires and Ron Scott. Photo: Gerry Goodstein
Cover design: Jeanette Alig-Sergei

ISBN: 978-0-87129-977-2



9 780871 299772

www.dramaticpublishing.com



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Woodstock, IL 60090
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Printed on recycled paper

"It'll stay with you for the rest of your life."

—*The Indianapolis Star*

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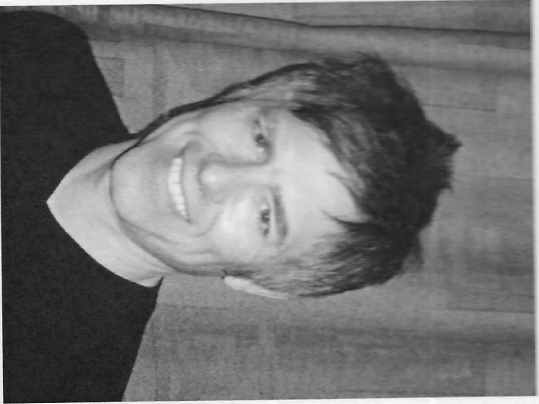


Drama by James Still

Dramatic Publishing

Still

And Then They Came for Me



James Still's award-winning plays have been produced at theatres throughout the United States, Canada, Europe, Japan, China and Australia. He is the playwright-in-residence at the Indiana Repertory Theatre, a winner of the William Inge Festival's Otis Guemsey New Voices in American Theatre Award, the Medallion for Sustained Achievement from the Children's Theatre Foundation of America and the Charlotte B. Choppening Playwright Award for Distinguished Body of Work. He is an elected member of the National Theatre Conference and a member in the College of Fellows of the American Theatre. Three of Still's plays have received the Distinguished Play Award from the American Alliance for Theatre & Education and his work has twice been nominated for the Pulitzer Prize. His plays have been developed and workshopped at the Sundance Playwrights Lab, the New Harmony Project, the Eugene O'Neill Theater Center, the Lark Play Development Center, Telluride Playwrights Festival, the Bondernan Playwriting for Youth National Competition & Symposium and New Visions/New Voices at the Kennedy Center for Performing Arts. Still's plays featured by Dramatic Publishing include *The Heavens Are Hung in Black*, *The Velvet Ruy*, *Iron Kisses*, *He Held Me Grand*, *Searching for Eden: the diaries of adam and eve*, *A Long Bridge Over Deep Waters*, *Looking Over the President's Shoulder*, *And Then They Came for Me: Remembering the World of Anne Frank*, *A Village Fable*, *Hush: An Interview With America*, *The Gentleman From Indiana* and *The Velocity of Gary*. His new plays include *I Love to Eat*, *The House that Jack Built* and *Illegal Use of Hands*. In addition to his work in theatre, Still also works in television and film. He has been nominated for five Emmy awards and an award from the Television Critics Association. He was twice a finalist for the Humanitas Prize. Still was a producer and head writer for the Discovery Kids series *Paz*, head writer of the television series *Frog & Friends* for Amsterdam-based Telescreen and writer for the children's film *Miffy*. For Nickelodeon, he was a writer and story editor for Maurice Sendak's long-running *Little Bear* and the Bill Cosby series *Little Bill*. He wrote *The Little Bear Movie* and the feature film *The Velocity of Gary*. Still grew up in a small town in Kansas, graduated from the University of Kansas and lives on the West Coast.

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

by
JAMES STILL



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Woodstock, Illinois • England • Australia • New Zealand

"The play *And Then They Came for Me* changed the lives of my cast. Even after months of research and preparation, the actors came to me after opening night with stories of the impact it had on their lives. We will never forget it." *Michael Ruth Pennell, Johnson Bible College, Knoxville, Tenn.*

"A challenging & rewarding play. Afterwards, audience members thanked us for our courage to do this show—they also stated that every high school should perform it." *Chris Solmon, Dyersburg High School, Dyersburg, Tenn.*

"Our audience, cast and crew will never be the same. This powerful drama taught us more about the Holocaust than books. When you see and hear two survivors telling you their story it becomes very personal to everyone. This is educational theatre at its finest." *Carol Svoboda, Lincoln Southeast High School, Lincoln, Neb.*

"This is extraordinary, thought-provoking look at a time in our history that should continue to give us great pause—many of the issues at the root of these horrors are still very much issues we are dealing with today. Our audiences were deeply moved by this multimedia theatrical event." *Rosalind Allen, Oaks Christian School, Westlake Village, Calif.*

"The show was extremely successful. It was thought provoking and emotional. It caused my students to think about the past & ponder the future and be concerned about what we are doing in the present. It was one of our best productions." *Jo Ann H. Taylor, Avery County High School, Newland, N.C.*

"*And Then They Came for Me* is the most powerful theatre-for-youth production that we have ever mounted. It is a beautifully crafted play that provides insight into a horrible time in our history. Extremely moving!"

*Catherine Rodgers,
Meredith College, Raleigh, N.C.*

* * * * *

"After the war people said it would never happen again, and people didn't want to talk about it—it was something that happened, let's forget about it, now we live a different life. What's happening now in Bosnia and what's happening in many other places—but Bosnia I say because it's Europe—we're still doing the same thing and again the world just looks on."

—Eva Schloss

"Take heed...lest you forget the things which your eyes have seen, and...teach them to your children and to your children's children."

—Deuteronomy 4:9

"Forgiveness is a personal matter. You have the right to forgive what has been done to you personally. You do not have the right to forgive what has been done to others."

—Simon Wiesenthal

"History has a way of becoming history."

—Ed Silverberg

This is a play about questions. Some of the questions seem unspeakable. Admittedly, many of the questions are unanswered. Even so, that doesn't diminish the importance of asking the questions.

Although there are many philosophies and passionate points of view within the field of Holocaust Education—please approach this as a play—not as a “Holocaust play” but as a play about people who lived during the Holocaust. It is a subtle yet important distinction. This is not a “history play”—it is a play about families and their histories.

I am a writer who vividly remembers reading Anne Frank's diary the first time at the age of 12. Something stirred inside me—still stirred inside me years later as I worked on this project. I hope that as the years continue to faithfully mark all of the anniversaries connected to World War II—that audiences will remember Anne and Ed and Eva and their experiences as young people during the Holocaust. 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.

Like most plays, *And Then They Came for Me* has had its share of loyal champions who have helped make the play possible when it mostly seemed impossible. The list is long and the fingerprints are many. There are a handful of people, though, that I must mention by name.

Thank you to Kris Golden, Stephen Mosel, and Susan Kerner for hiring me to write this play in the first place.

Thank you to Grayson Covil and Megan Boothby at the Anne Frank Center USA for suggesting that we contact Eva Schloss.

Thank you to Diane Claussen for never giving up on all of the thorny issues surrounding a very complicated process.

Thank you to Gary Glickman for believing in the importance of this project and lending a generous heart and a smart eye through its many, many drafts.

Thank you to Janet Allen and the Indiana Repertory Theatre for believing in the play before there was much of a script to believe in, and for the gift of that first production.

Thank you to Rives Collins and Graham Whitehead—to your casts and productions—for helping me see the play again through your fresh, generous eyes.

Thank you to Tom Werder for wading through stacks of papers, playing catch-up and embracing this project during a time of transition.

Thank you to Gayle Sergel for being the editor that all writers dream of...you told me you were in this for the long haul. Thank you for meaning it.

Thank you to Susan Kerner for passionately walking beside me as I worked on this play, and for directing the first several productions around the country. I will always cherish your devotion to this project.

And thank you to Eva Schloss and Ed Silverberg for talking to a kid from a small town in Kansas who was born years after the war ended, for trusting me with your precious stories, and for teaching me more than you'll ever know.

—James Still

After the war, when my mother and I returned to Amsterdam, I found it very hard to accept that my father and brother were never to come back. From that moment I have had a special dream. It was that our family, which had so cruelly been destroyed, would be reunited again, even if it were only in a film, or on the stage.

So, when Susan Kerner approached me out of the blue, to ask whether I would be interested to cooperate in a play about several Holocaust families, I knew that my dream was coming true.

Meanwhile, I had become increasingly involved in Holocaust Education. I have spent much time talking to young people especially, mainly in schools. I fear greatly that the lessons of the past may be forgotten, if only because we all tend to push aside what is unpleasant. Therefore it seems to me very important that the surviving witnesses should continue to testify.

I welcome the success of *And Then They Came for Me* for both these reasons. It allows me to share my family with audiences all over the U.S.A., and hopefully soon in other countries too. Also, the memory of the Holocaust is recreated vividly and convincingly in the play. I have watched very many performances and each time have been very moved by the deeply felt interpretation of the young actors and their portrayal of the humiliation, degradation and pain our families had to endure. The strong impact on the audience, which is visible after each performance, comes as no surprise.

I am very fortunate to have been privileged to work with a playwright as gifted and as sensitive as James Still and with as inspired [a] director as Susan Kerner. Many thanks to them also for having given me the opportunity to meet so many wonderful people involved in various ways with the creation and performances of the play.

— Eva Schloss, 1999

And Then They Came for Me has given me the opportunity, after fifty years of relative silence, to reflect on and to speak about my experience as a young boy during Hitler's Holocaust years.

In 1942, at the age of 16, I befriended Anne Frank for a few short weeks before she and her family went into hiding. For me she has come to represent the many school friends and childhood playmates who perished at the hands of the Nazis.

It is my hope that the publication of this moving play will enable an ever-growing audience the world over to carry on the memory of Anne Frank. It is, after all, the next generation that must keep alive the knowledge of this dark episode in human history, so that it may never be repeated...

— Edmond Silverberg, 1999

George Street Playhouse in association with Young Audiences of New Jersey presented *And Then They Came for Me* on the Main Stage at George Street Playhouse opening on April 25, 1997. Direction was by Susan Kerner. Original music composed by Scott Killian; set design by Robert Koharchik; costume design by Barbara Forbes; lighting design by Brenda Veltre; editor/electronic visual design by Stephen Darkowitz; archival photographs and footage researched by Susan Kerner; video sound design by Bill Milbrodt; production sound design by Michael Shawn Deiger. The stage manager was Thomas L. Clewell. Production manager was Edson Womble. The cast was:

Young Ed, Pappy RON SCOTT
 Young Eva, Ed's Mother KAREN ZIPPLER
 Anne, Mutti MICHELLE SPIRES
 Hitler Youth, Heinz, Ed's Father JOHN SOCCAS

* * * * *

Recommended reading: *Eva's Story* by Eva Schloss. "A patently honest account of the struggle of a courageous and resourceful young woman to survive in a nightmare world." (*Lewish Chronicle*) This book is available in North America from Dramatic Publishing (800-448-7469). The book is available in the UK from Eva Schloss, 91 William Court, 6 Hall Road, London NW8 9PB.

This play is dedicated to
 Eva Schloss, Ed Silverberg, and their families.

And Then They Came for Me is obviously based on Eva and Ed's experiences as young people during the war...but it was listening to their voices, watching their faces as they told me their stories from fifty years earlier—that continues to inspire me, haunt me and move me. I know that they do not think of themselves as heroes—but to me, that is what they were. And by choosing now to share their stories with young people and their families—Eva Schloss and Ed Silverberg are heroes again.

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

A Full-length Play
For 5 Men and 4 Women
(minimum 2 Men, 2 Women with doubling)

CHARACTERS

YOUNG ED	HEINZ
ED'S MOTHER	MUTTI
ED'S FATHER	PAPPY
HITLER YOUTH	ANNE
YOUNG EVA	

Doubling suggestions

6-actor version:

ED	
EVA	
PAPPY / HITLER YOUTH	
MUTTI	
ANNE / ED'S MOTHER	
HEINZ / ED'S FATHER	

4-actor version:

YOUNG ED / PAPPY	
YOUNG EVA / ED'S MOTHER	
ANNE / MUTTI	
HITLER YOUTH / HEINZ / ED'S FATHER	

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

(The setting is simple. A make-shift curtain has been pulled across the length of the stage. It is a tattered curtain, crudely hung. It suggests that something hides behind it—a stage, a window, secrets. There is no other adornment, no other clues.)

A YOUNG BOY—12 years old—hurries on stage, out of breath, excited. He sees the audience and addresses them directly, as if he were talking to a friend. As he talks, he is putting on a uniform—one piece at a time. He dresses in front of us, casually transforming himself as he talks.)

YOUNG BOY

This is the greatest country in the world! No more unemployment, no more inflation, no more workers on strike, no more violence in the streets. My father says big government is to blame for our problems. And the Jews. And the immigrants, the Blacks, the homosexuals, the mentally and physically handicapped... RATS are the lowest form of ani-

VIDEO IMAGE: Red background