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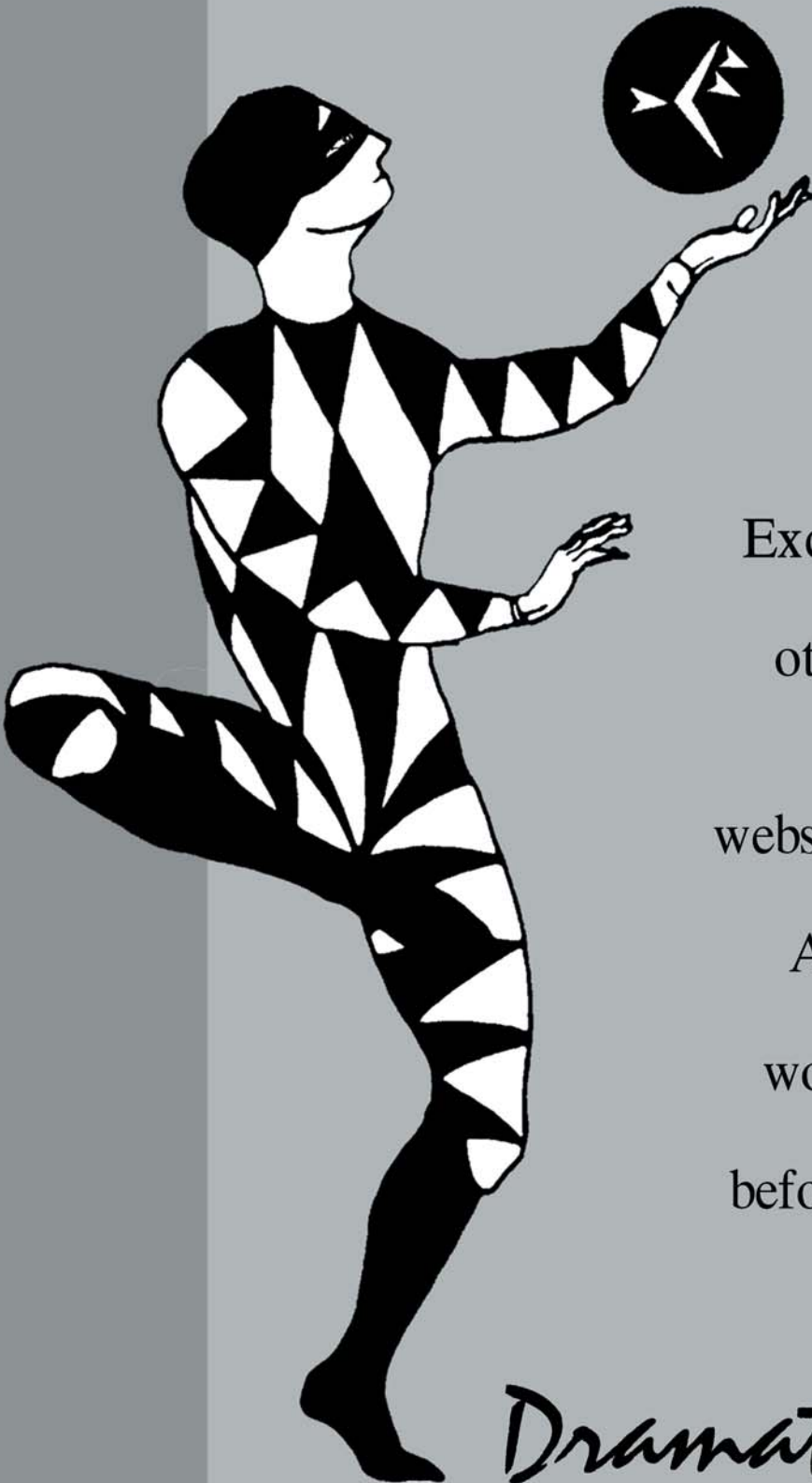
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*Dramatic Publishing*



# AUSCHWITZ LULLABY

(large-cast manuscript version)

By  
JAMES C. WALL

This excerpt contains graphic language.



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# AUSCHWITZ LULLABY

A Drama in Two Acts  
For 7 Men and 7 Women

## CHARACTERS\*

DR. ISAAC JONAH: Jewish Hungarian doctor of pathology, mid- to late 30s.

JACOB “CANADA” TANNENBAUM: Jewish prisoner who has been at Auschwitz for two years, mid- to late 20s.

CAPTAIN HANS GUNTER: A bureaucrat who runs Crematorium Number 2, mid- to late 30s.

KAPO EVA VACEK: Czech prisoner who works for the Germans, late 20s to early 30s.

MIRIAM JONAH: Wife of Dr. Jonah, mid- to late 30s.

LENA: Jewish girl, 16, who survives the gassing which murders her mother and father.

Multiple casting: the following eight actors (four men, four women) play multiple roles:

Actor #1: Captain Rhodes, 30s.

Actor #2: Dr. Rosen, 40s, inmate at Auschwitz.

Actor #3: Horst, 20s, the gardener at the convent/orphanage.

Actor #4: Marcus, teens, Lena’s first boyfriend.

Actor #5: Sarah, teens, daughter of Isaac and Miriam Jonah.

Actor #6: Red-haired Woman.

Actor #7: Sister Angelica, head of the convent that runs orphanage where Vacek grew up.

Actor #8: Marcus’ mother.

\*More detailed character descriptions at end of manuscript.

## TIME and PLACE

September 1944, Auschwitz-Birkenau concentration camp, Auschwitz, Poland. Act One encompasses the first three weeks Dr. Isaac Jonah is in the camp. Act Two is the beginning of the fourth week.

## SET

The set should be suggestive more than realistic, with various areas of the stage used to show certain locations in and around Auschwitz concentration camp. A scrim might be used to back light shadows representing large numbers of soldiers and/or inmates.

The areas in the camp where action takes place:

1. The pathology laboratory: a dissecting table, a cabinet with medicines in it, a table with a stool at it and a microscope on it. Medicine bottles, specimens, books, typewriter.
2. The gas chamber of Crematorium Number 2: Indicated by a gross sculpture from hell, naked bodies are intertwined in a lattice-work mountain of bodies as the dying climbed over each other trying to reach the ceiling and air to breathe.
3. A room in the women's hospital; table and chair.
4. Dr. Isaac Jonah's room in the Sonderkommando barracks (center stage). This room is indicated by a single bed or cot, a small table with a chair or stool, and a sink or washstand.
5. Train ramp platform looking down on rail area where trains pull in with boxcars loaded with prisoners.
6. Area near front gate.

# ACT ONE

## SCENE ONE

*AT RISE: Darkness. Waltz music playing softly is heard. Then center stage a tight spotlight hits a figure standing in the darkness. DR. JONAH talks to the audience.*

JONAH. It is Tishri of the year 5705. My Christian friends call it late September of the year 1944. For the three weeks that I've been in this place, every night when I close my eyes, I can only see one thing. It's not my wife Miriam or my daughter Sarah. It's not my home or my laboratory. It's him, peering into a microscope, pretending for all the world like he's a scientist and that he knows what he's doing. *(He takes a scalpel from his coat pocket.)* The moment I shut my eyes, I dream I am standing behind him—like I do countless times each day since I was assigned to his lab. I grab the top of his head with my left hand— *(He uses his left hand and mimes grabbing the top of someone's head.)* —pull it back to expose the throat area and then with my right hand, I can *(He mimes slowly cutting someone's throat.)* feel the sharp blade penetrate the exterior and the interior carotid arteries. As I draw the scalpel through the left vertebral, my hand is dripping wet and blood is pumping now from the exterior and interior jugular veins. I pierce the larynx. I can feel blood droplets showering all over. He resists and the gurgling sound from his throat is muffled when I cut through the phrenic and the vagus nerve—his respiratory system is shutting down. He is struggling less but I hold him tight and cut on through the trachea and then on to the right side jugular and carotids!

*(CAPTAIN HANS GUNTER walks out onto the stage drawing his sidearm as he approaches JONAH. He points it at the side of JONAH's head.)*

JONAH. I've opened a smile in his throat the size of a summer squash and he'll be dead within a minute. He has stopped struggling. The life is oozing out of him and I feel good! The body collapses onto the floor and I just stand here—waiting for—a guard, an officer—someone who will put the first bullet through my head... I die with a huge smile on my face... But they never come.

*(GUNTER holsters his pistol and exits.)*

JONAH. Because it is only a dream—I wish I was more courageous. I would do it and not care. But I have to care. Miriam and Sarah, next door in the women's camp. They're counting on me to care, to do something. Except, I'm scared. And I don't know what I can do. Three weeks we've been here. I feel totally helpless. All I have left is the fear that I may die at any moment. That's all that's left. Fear. From the moment we got off the train.

*(Others appear out of the darkness at the sides of the stage making a kind of circle around JONAH: VACEK, GUNTER, RHODES, CANADA, Dr. Jonah's wife, MIRIAM, who is holding onto their daughter, SARAH; six other inmates just off the train looking bewildered and holding suitcases complete the circle. These are Actors 2, 3, 4, 6, 7 and 8.)*

MIRIAM. Isaac, where are we?

JONAH. Auschwitz.

MIRIAM. What is this place?

SARAH. Father, I'm frightened!

JONAH. Hold on to Sarah... Put your hands over her ears...tighter!

MIRIAM *(she does this)*. Why are you trying to scare—

JONAH. Smell it?

MIRIAM. What?

JONAH. That sickening sweet smell. Everywhere... Burning flesh.

MIRIAM. What?

JONAH. This is a death camp!

*(MIRIAM and SARAH retreat to the edges of the circle of light.)*

JONAH *(to the audience)*. I know that killing is wrong. I am a doctor. Everything in my life—my profession, my religion, my upbringing, everything I believe tells me that killing is wrong. Yet I am consumed with thoughts of killing him: Josef Mengele, *Malach ha Mawis*—The Angel of Death.

*(VACEK comes into the light, addresses MIRIAM.)*

VACEK *(gesturing to the suitcase)*. Put that over here with all the rest.

*(MIRIAM leaves the suitcase UC.)*

VACEK. Now get in line with everyone else. Hold on to your daughter there. She is certainly a pretty one, isn't she? *(VACEK goes back to the circle.)*

*(GUNTER comes into the light. He stands on small platform.)*



GUNTER. As you pass through the gates of Auschwitz, please notice the words above you. “*Arbeit Macht Frei.*” Work Sets You Free! Everything’s going to be fine. Follow everyone else to the end of the train ramp. Pay attention to Captain Mengele; he’s the officer with the white gloves. He will tell you which line to go in: *Link* or *Recht*—Left or Right. Hurry up now. *Mach schnell.*

*(All start to exit. Some left, some right. MIRIAM and SARAH go to the right.)*

OFFSTAGE VOICE. *Link...Link...Link...Recht...Link...Link...Link.*

*(CANADA comes forward. He opens a suitcase and starts to rifle through the contents as GUNTER walks by.)*

GUNTER. Is there any suitcase that comes through Auschwitz that you don’t get your filthy Jewish hands on?

CANADA. Captain Gunter, I’m assigned to the luggage. We’re supposed to bring it into the camp and—

GUNTER. Not anymore! New postings this morning. You no longer work the train station... You’ve been selected out!

*(The look on CANADA’s face shows he fears he’s been “selected” to go to the gas chamber. GUNTER realizes he’s thinking this.)*

GUNTER. In the pit of your stomach, right? That sickly feeling that—my life might be coming to an end. *(Starts to walk away, pauses.)* Something to do with science classes in your background—you’re the new orderly in Mengele’s laboratory. *(He tears the star off CANADA’s uniform.)* His help wear no stars... Not much you can organize from dead bodies, is there? *(He walks back to the edge of the light.)*

*(CANADA and JONAH converse without looking at each other. CANADA rifles suitcase. JONAH puts on lab coat.)*

JONAH. Who is that?

CANADA. Captain Gunter. He’s in charge of Crematorium Number 2.

JONAH. How have you managed to survive this hell?

CANADA. I worked the trains.

JONAH. Was mine a good train? *(No answer from CANADA.)* People come here and die and you live off what you can steal from their possessions?

CANADA. In the Lager, “live” is to have more to eat than your ration of bread and watery soup. “Live” is one more shirt to ward off the freezing cold when winter comes and means death for hundreds all around you who don’t have strength left to fight for their share of the food. They turn “Musslemen” and have maybe five, six days left to live. A few hours before they die, even the lice leave their bodies

because there's nothing left to live off of. And the rest of us go on. Surviving for one more day. You string together as many of those days as you can, and that's what you call life.

JONAH. I didn't know.

*(CANADA carries the suitcase back to the edge of the light.)*

OFFSTAGE VOICE. *Recht!*

JONAH. *Got! Ich vais nit vos tsu ton!*

OFFSTAGE VOICE. *Link!*

JONAH. Give me a sign, God. Tell me what to do.

OFFSTAGE VOICE. The doctor's wife —and your daughter—*Recht!*

JONAH. Or at least let me wake up from this nightmare.

OFFSTAGE VOICE. *Link!*

JONAH. But all I hear is a voice at the end of the train ramp splitting everyone into two lines.

OFFSTAGE VOICE. *Recht!*

JONAH. And then Canada—damn him! Telling me what would have happened if Miriam and Sarah had gone to the left.

OFFSTAGE VOICE. *Link!*

JONAH. The line ends with their undressing.

OFFSTAGE VOICE. *Recht!*

JONAH. Sometimes in the courtyard, other times in the changing room.

OFFSTAGE VOICE. *Link!*

JONAH. The old, the sick, the crippled, young children clinging to their mothers, entire families.

*(The light starts to grow dim.)*

OFFSTAGE VOICE. *Recht!*

*(GUNTER and RHODES stand near the edge of the light.)*

RHODES. *Schnell! Schnell!* Hurry, people. Hang up your clothes and please remember the number of the hook you've left them on. *(He exits.)*

GUNTER. Remember, after you've been showered and deloused, report back to your assigning stations. Now move into the showers. *Schnell! Schnell!* *(As he watches the unseen people filing past him.)* Thank you... Thank you... Thank you...

Guards! Count off as you leave the room! *(He exits.)*

OFFSTAGE VOICE. *Einz. Zwe. Drie. Fier. Fünf...*

*(Lights go out. We hear heavy door clang shut. Silence, then the faint sound of waltz music mixed with crying, coughing, choking and finally screaming. Then total silence.)*

## SCENE TWO

AT RISE: *Darkness. We hear two voices: CANADA and DR. JONAH.*

CANADA. Dr. Jonah! Are you awake?

JONAH. Ah—yes—yes. What time is it, Canada?

CANADA. It'll be dawn soon. Come quickly. Bring your bag. We need you in the Number Two works. I can't believe it. This has never happened before.

JONAH. What are you talking about?

CANADA. In the gas chamber. One of them is still alive!

*(Lights come up half on a shadowy form—a lattice-work mountain of dead, naked bodies, arms and legs intertwined showing the struggle to get to the air near the ceiling. JONAH with medical bag, CANADA with a blanket, enter, stop in horror. JONAH is frozen. CANADA moves to the far side, kneels over figure of a young girl. He covers her with the blanket as the lights come up more.)*

CANADA. God in Heaven! She is still alive!

JONAH. How?

CANADA. The floor is moist here. That means humidity. Some gasses don't work well in humid conditions. And her face is pressed into where the wall meets the floor—maybe an air pocket. Doctor— *(Looks to JONAH who is kneeling, praying.)* Doctor! What are we going to do?

JONAH. Let's get out of here!

CANADA. We can't!

JONAH. Where are the guards?

CANADA. They're still on break. You can't just leave her! That's condemning her to death!

JONAH. No. The Germans already did that. This isn't some nightmare in hell. This is real! Three thousand Jews in here, all dead—except one! And they'll kill us too if they find us in here.

CANADA. But we might be able to save her!

JONAH. Are you crazy? Think about what you are risking.

CANADA. I think—God meant for her to be saved.

JONAH. God? GOD?? I don't believe you! Look around us, you damned fool! If God cared about any of us, would this be happening?

*(CANADA gets JONAH's medical bag and rummages through it.)*

JONAH. What are you doing?

CANADA. We've got to clear her lungs. What's in here that I can give her to make her sick it up? Jonah! What should I do?

JONAH. *Du gaist tsu schnell.* Slow down. I can't think. I'm too scared! (*He's come close enough to look down at her now.*) She's not even as old as my Sarah.

CANADA. Doctor—hurry!

JONAH (*kneels, gets a syringe, prepares it and gives her a shot*). What are you going to do with her?

CANADA. Bring her to the laboratory.

JONAH. And if someone sees us?

CANADA. You tell them she's one of Mengele's twins.

JONAH. Mengele! He's in and out of that lab ten times a day!

CANADA. Your room! We could hide her there!

JONAH. No! I'm not risking my life for—for someone—I don't even know!

CANADA (*picks her up and holds her close to him*). Two—years—I've been drowning in the smell of death. It's in my clothes, on my skin, even in my hair! But her hair—it smells like *before*! She's alive! She beat them! And maybe we can keep her alive a little longer! Your room, Jonah. It's the only chance we have. (*Beat.*) Hurry, man! In seconds this place'll be swarming with guards! (*Still no answer from JONAH.*) Help me with her and I swear I'll do anything you ask—help you with anything, any time—you just—

JONAH. Teach me what I need to know to survive in this place—what my wife and daughter need to know to survive!

CANADA. And we can hide her in your room?

JONAH. Yes. But just until you can—

CANADA. Deal! Get your bag and check the hallway.

JONAH (*gets the bag, runs to side of stage, looks off, as he's praying*). “When we listen with our hearts, we can hear the lamentations through time's corridor...”

CANADA. Are you praying again?

JONAH. For the three weeks I've been here, I haven't stopped!

*(JONAH signals OK, they exit, CANADA carrying the girl, JONAH with his medical bag as the lights go down and waltz music starts.)*

### SCENE THREE

AT RISE: JONAH meets MIRIAM and other women on her work crew center stage: Actors 6, 7 and 8 who all wear head scarves covering their hair. She's been working with a garden hoe and is coming back inside the camp along with the crew she's been assigned to. JONAH has obviously been looking for her. He's searching, looking over each and every one of the crew as they come back in through the gate. He reaches out to hold her. She drops the hoe.

MIRIAM. Thank God you found us! Thank God! Thank God! My Isaac. My Isaac.

*(She dissolves into tears.)*

JONAH. Miriam! Miriam! Are you all right?

MIRIAM. Look at me, Isaac. They shaved my head.

JONAH. You look fine, Miriam. You look fine, do you hear me? *(He helps her up.)*

Miriam, tell me—are you all right? How’s Sarah? Where is she? *(He’s looking at the exiting women.)* Is she on this detail with you? *(MIRIAM is still crying.)*

Miriam! Please! We don’t have much time.

*(MIRIAM gets to her feet. CANADA comes on. He circles JONAH and MIRIAM. He sweeps for a time, then dries off newly washed beakers, test tubes, etc. Two realities mix here. His is the laboratory and he’s teaching JONAH what he needs to know to survive but CANADA does not talk directly to JONAH nor do JONAH or MIRIAM respond or react to CANADA’s words. Some of CANADA’s lessons will be enacted by the actors.)*

CANADA. First you need to know someone—powerful, someone who can do you favors, someone who’s probably been here a long time—doesn’t matter if they’re Jewish or German. *(CAPTAIN RHODES quickly comes on from the left and meets Actor #3 coming on from the right. #3 hands RHODES a jewel which he holds up to the light to make sure it’s real. RHODES then hands #3 a food bowl.)* To get this person to help you, you’ve got to have something you can do for them in return. What do you have to sell?

*(RHODES pockets the stone and #3 hides the bowl under his coat and they quickly exit the way they came on.)*

MIRIAM *(up now but still clinging to JONAH)*. I’m all right. My God. Isaac. I wasn’t sure I’d ever see you again.

JONAH. Is Sarah with you?

MIRIAM. No. She’s with some other girls her age—they’re cleaning latrines and—God it’s awful! *(She holds JONAH closely.)*

JONAH. Where do you go when you leave the camp?

MIRIAM. There’s this farm. Rocks and weeds everywhere—my hands, look at the blisters. I don’t know how to do things like—*(She points to the hoe on the ground.)*

CANADA. Every inmate is issued a food bowl. Take it with you everywhere—to the showers, the latrine, everywhere. If it’s stolen, you won’t eat for some time and that’s always the beginning of the end.

JONAH. You have to learn! Whatever they tell you to do—learn it! Do it! And do it well, Miriam. You have to stay alive for Sarah. Remember, Sarah—can you do this?

MIRIAM. I’m scared, Isaac!

JONAH. I know, Miriam, I know. I am too.

MIRIAM. I want to go home!

*(SARAH comes on wearing regular clothes.)*

MIRIAM. Remember the apple tree in our backyard? And the gazebo.

SARAH. Can I help you paint, Father?

MIRIAM. You were going to paint the gazebo when summer was over before the leaves started to fall. Remember?

SARAH. Of course I'm old enough to help you! *(She exits.)*

JONAH. I know. I'm sorry. The time just—

MIRIAM. Was it just a month ago? We were sitting outside, after dinner—and you were saying that—

JONAH *(bringing MIRIAM back to reality)*. Miriam! Do you get enough to eat, where you are? Because I'm a pathologist, they put me to work in Mengele's lab. I have my own small room and food.

MIRIAM *(encouraged by this)*. Who is this Mengele? Can he help us?

CANADA. At night, the smart inmate can tell when the piss pot is too near the top.

*(Actor #2 carries a piss bucket across back of the stage; tired, he has to set it down and rest just before exiting.)* That's when you hold it in, no matter what. The last person to piss when it reaches the top of the bucket, the guard makes you empty it. That costs you precious moments of sleep and steals away the strength you need to survive.

JONAH. He's a madman. He thinks he's a scientist but he's not. He has these insane theories he's trying to prove—and all the human guinea pigs he could ever possibly want.

MIRIAM. What does he have you do?

JONAH. Autopsies. That's all—so far. Watch over Sarah.

*(VACEK comes on, picks up the hoe.)*

VACEK. Even if your husband is Mengele's new Jew doctor, you still have to report for roll call. *(She takes MIRIAM's hands in hers.)* Someone has seen fit to change your work assignment. Yes, yes. I can see why. No. These hands weren't meant for farming. Tomorrow you will be assigned to me in the women's hospital.

*(JONAH and his wife are overjoyed.)*

MIRIAM. The women's hospital, Isaac. Did you hear that?

JONAH. Thank you, Kapo. Thank you. My daughter Sarah. Do you think she could—

VACEK. The one with the lovely brown eyes? She's one of my favorites. I'll watch over her, don't you worry. Such a beautiful family you have, Doctor.

CANADA. More than anything else, though—the single most important thing you need to survive in the lager—is shoes! (*Actors #3 and #4 come on from the left and meet Captain RHODES. Actor #4 is shoeless and limping badly. RHODES stops him and pushes him back off stage left as #3 exits right.*) Treasure them. Guard them. Care for them. Because without them, sooner or later, you won't be able to work. And when that moment comes, they have no use for you anymore... You're dead.

VACEK. Roll call. *Schnell!*

JONAH. Miriam. We're going to survive this, do you hear me? Be strong! I love you; don't ever forget that! Be strong for Sarah!

(*MIRIAM starts to exit, stops and looks back at JONAH.*)

JONAH. And Miriam—tell your barber—not so short on the sides, next time, OK?

(*They try to laugh bravely as MIRIAM exits. VACEK is holding the hoe upside down. She playfully shoves the handle end between JONAH's legs, down by his ankles. She moves it up a bit, suggestively. She looks off in the direction MIRIAM has gone.*)

VACEK. No offense, Judah, but I've seen thousands like her. She won't last a month. If you decide you want a woman—whenever—I can arrange things.

(*JONAH stares at her hatefully for a moment and she walks off as lights go down and waltz music is heard.*)

#### SCENE FOUR

SCENE: *Jonah's room in the barracks. There's a small bed, table, chair, perhaps some type of washbasin or sink.*

AT RISE: *LENA is asleep on bed under the blankets. JONAH puts away letter he was writing as she starts to wake.*

LENA (*half asleep*). Poppa. Hold me, Poppa. Where's Momma? I don't see Momma anywhere.

JONAH. Shhh! *Shtil, mayn kind.* Someone will hear you.

LENA (*sits up, looks around*). Who are you?

JONAH. I am a doctor. My name is Isaac Jonah.

LENA. Where am I?

JONAH. This is my room, here in the camp where they brought you. What is your name?

LENA. Lena.

JONAH. How old are you, Lena?

LENA. Sixteen. *(She realizes she is wearing strange clothes.)* What is this?

JONAH. It's one of my shirts. How do you feel?

LENA. Not so good. Where are my clothes?

JONAH. Don't worry about that now. You've been through quite a lot.

LENA. Where are my mother and father? Are they with another doctor, like you?

JONAH. Why don't you lie back and I'll give you something to help you rest, would you like that?

LENA. Momma and Poppa. Where are they?

JONAH. Shhh. Close your eyes, Lena, and just—

LENA. I want to know where they are!

JONAH. Your parents are gone, child. I'm sorry.

LENA. What do you mean?

JONAH. No one can hurt them anymore. They are with God now.

LENA. I don't believe you. I have to go find them!

JONAH. You can't.

LENA. Get my clothes, please. I have to go look for my parents. They're alive. I know they are. You're wrong. Why would you— *(Frightened that someone will hear, JONAH approaches the bed.)* Don't you get near me! I'm leaving here. I've got to look for—

JONAH *(restraining her)*. Be still! Listen to me! If you try to leave here, the soldiers will find you and they'll kill you. And then they'll kill me for just having you in here! Do you understand? They'll kill us both—just like they did your poor mother and father!

LENA. I don't believe you!

*(CANADA hurries in. He's carrying one or two large medical books.)*

CANADA. Not so loud! You can be heard all the way down the hall!

JONAH. Was anyone out there?

LENA. Who is he?

CANADA. I ran into Rhodes. I told him you needed these brought to your room. I don't think anyone heard. *(To LENA.)* My name is Jacob. You can call me Canada. I'm a friend.

LENA. Can you take me to my parents?

JONAH. Her name is Lena. She won't believe me.

CANADA. Lena—how much do you remember—about arriving here at the camp?

*(Two shawdowy forms enter [Actors #2 and #8] and slowly cross the upstage area. These are Lena's parents arriving at the camp. Note: if the actors playing SARAH and LENA are about the same size, a third shadow [Actor #5 representing LENA] could be with them.)*

Production & Character Notes Follow...



## PRODUCTION NOTES

Although *Auschwitz Lullaby* was originally written to be performed in smaller, more intimate performance spaces, I have seen it done in 70-seat theaters as well as 550-seat thrust stage auditoriums. It can work well in both spaces as long as the production is imaginative and suggestive rather than one hundred percent realistic. The amount of dialogue seems to better fit a suggestive motif rather than a literally realistic one.

While the staging should be suggestive, the costuming should be as realistic as possible. The inmates' uniforms must be historically accurate as well as worn, dirty and probably uncomfortable. Captain Gunter's uniform must be accurate and his sidearm should be a German Luger.

The nudity in Scene Two, Act One in the gas chamber can be handled in a number of different ways running the gamut from none to complete. When Jonah and Canada come on, Canada is carrying a blanket and he immediately covers Lena who, historically speaking, like all the bodies in the gas chamber, should be naked. The actress can be naked, she can wear a body stocking, or she might even have on bra and panties. She should be in very little light off to the side so this shouldn't be that big of a problem. The "lattice-work sculpture" of intertwined bodies in the background representing the gassed people can also be handled a number of different ways. Nudity, body stockings, half light to almost no light at all, and a scrim with a one-dimensional representation of this "mountain" are perfectly acceptable.

In Scene Two of Act Two, Miriam gives Kapo Vacek a sponge bath. This also can involve nudity but it has been performed with Vacek wearing a sleeveless tank top or T-shirt. If the water is suggested with the use of a pitcher and a sponge, then Vacek being slightly dressed is not usually a problem for the audience. Vacek should be sitting in a half tub, something that is portable and would show us her legs sticking out the front from the knees on down.

The language of the play should not be too much of a problem. The swearing has been kept to a minimum in favor of more intense language. If "bitch" and "damn" are a problem for younger audiences, directors should feel free to substitute other words.

Miriam's hair can actually be cut for the performances or she can wear a short babushka type of cloth over her head as many women prisoners did and just suggest the loss of hair.

The laughter in parts of the play should be as realistic as possible. There was much laughter—albeit macabre—in the camps.

After the gunshot at the end of the play, Jonah should try to move as quickly as possible around to the front of the steamer trunk Lena has been sitting on so that he can catch her and prevent her body from falling to the floor. He sits and holds her as the play ends. The effect should be reminiscent of Michelangelo's *Pietà*.

### ADDITIONAL CHARACTER DESCRIPTIONS

DR. ISAAC JONAH: He is an intellectual rather than a physical man. As a doctor, he believes in the sanctity of life. Because he works for Mengele, he wears regular street clothes covered by a white lab coat.

JACOB “CANADA” TANNENBAUM: He is quiet, looks bookish but is an expert organizer—he finds things to use in the camp in order to survive. His uniform has a yellow Star of David until he starts working for Mengele.

CAPTAIN HANS GUNTER: Not really a soldier, Gunter looks at the war as an opportunity to advance his career. He lost full use of an arm in an industrial accident before the war.

KAPO EVA VACEK: She is in charge of the prisoners working in the women’s hospital. Vacek is average: height, weight and looks. Vacek is sadistic and is jealous of anything having to do with family life. She wears a green star, unlike the Jewish yellow. Although she wears a prisoner uniform, because she is a Kapo she is allowed to personalize hers with boots or vest or hat.

MIRIAM JONAH: She is a wife and mother used to her somewhat upperclass position in society. Her uniform will have a yellow Star of David.

LENA: She is from Budapest, is bright, and likes music and singing.