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Dramatic Publishing

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—*The Indianapolis Star*

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



Drama by James Still

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."

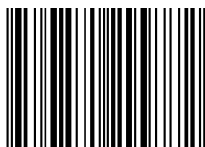
—Judith Klein, *The Jewish Journal* (Boston)

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 newsreel 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: A84.**

Cover: George Street Playhouse/Young Audiences of New Jersey
co-commissioned premier production featuring (l-r) Karen Zippler, John
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AND THEN THEY CAME FOR ME: Remembering the World of Anne Frank

by
JAMES STILL



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“*And Then They Came for Me: Remembering the World of Anne Frank* was originally commissioned and produced by the George Street Playhouse, David Saint, Artistic Director, and Young Audiences of New Jersey, Kristin Golden, Executive Director.”

“Original George Street Playhouse/Young Audiences of New Jersey video was directed by Susan Kerner and created by Susan Kerner in collaboration with James Still.”

* * * *

WHAT PEOPLE ARE SAYING about *And Then They Came for Me...*

“This was one of the most moving experiences I’ve had as a director (25 years). I followed each performance with a Q & A with actors/audience/and a holocaust survivor. It was incredible.”

*Jane Talley, Bishop Gorman High School,
Las Vegas, Nev.*

“What a wonderful venue (sic) for combining theatre and video arts. The story of Eva and Ed is just striking enough to be shocking and human enough to be moving.”

*Janine G. West,
Boulder High School,
Boulder, Colo.*

“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 Penwell, 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 unanswerable. 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

In addition to many documentary films, fiction and non-fiction books about the Holocaust, and time spent in Amsterdam, which included a visit to the Anne Frank House, this play has primarily been adapted (with permission) from the following sources:

Eva Schloss: from taped interviews with Mrs. Schloss in Edgware, Middlesex (London) on November 26 and 27, 1995. Interviewer – James Still.

Ed Silverberg: from a taped interview with Mr. Silverberg in Hackensack, New Jersey on August 3, 1995. Interviewers – James Still, Susan Kerner, Kristin Golden.

The videotaping of Ed Silverberg and Eva Schloss occurred on May 21, 1996, in New Brunswick, New Jersey.

And Then They Came for Me premiered at Indiana Repertory Theatre in Indianapolis, Indiana (Janet Allen, Artistic Director), on October 2, 1996. Direction was by Susan Kerner. Scenic design by Robert Koharchik; costume design by Jeanette deJong; lighting design by Betsy Coopriider-Bernstein; music by Scott Killian; video editing and design by Stephen Datkowitz; archival photographs and footage researched by Susan Kerner; video sound effects by Bill Milbrodt. The stage manager was Sabian Trout. The cast was:

Young Ed, Pappy CHUCK GOAD
 Young Eva, Ed's Mother MARITA CLARK
 Anne, Mutti CRISTEN PAIGE
 Hitler Youth, Heinz, Ed's Father. TOM MEUNIER

In a revised script, *And Then They Came for Me* opened in South Brunswick, New Jersey, presented by George Street Playhouse Touring Theatre (Susan Kerner, Artistic Director) and Young Audiences of New Jersey (Kristin Golden, Executive Director) on November 2, 1996. Direction was by Susan Kerner, scenic design by Robert Koharchik, costume design by Barbara Forbes, original music composed by Scott Killian, editor/electronic visual design by Stephen Datkowitz, archival photographs and footage researched by Susan Kerner, lighting design by Brenda Veltry, sound design by Bill Milbrodt. The stage manager was Amy Williamson. The cast was:

Young Ed, Pappy DEREK JAMISON
 Young Eva, Ed's Mother KAREN ZIPPLER
 Anne, Mutti. MICHELLE SPIRES
 Hitler Youth, Heinz, Ed's Father JOHN SOCAS

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 Datkowitz; 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 SOCAS

* * * * *

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." (*Jewish 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**

mals, and the JEWS are the lowest form of mankind. If we can get rid of the Jews the world will be a better place. That is what the Führer says. *Heil, Hitler!*

I've been a member of the Hitler Youth since I was seven. *Heil, Hitler!*

(German nationalist music begins low and builds; YOUNG GERMAN VOICES overwhelm the stage.)

We say "*Heil, Hitler!*" if we meet a friend on the way to school. We say "*Heil, Hitler!*" at the beginning and end of every class. The Postman says "*Heil, Hitler!*" The woman who sells us groceries says "*Heil, Hitler!*" If our parents don't say "*Heil, Hitler!*" we are supposed to respect them and they will be arrested.

SOUND: Mass "Heil Hitler!"

VIDEO IMAGE: Swastika

VIDEO IMAGE: 1930s

Nazi rally in stadium

VIDEO IMAGE: Hitler in car

SOUND: Mass "Heil Hitler!"

VIDEO IMAGE: Children saluting Hitler

VIDEO IMAGE: Adults saluting Hitler

VIDEO IMAGE: Children saluting Hitler

VIDEO IMAGE: Hitler saluting

VIDEO IMAGE: Child saluting Hitler

*(German BOYS and GIRLS
—hundreds and thousands
of voices join in.)*

**SOUND: Children’s voices
reciting:**

HITLER YOUTH & CHILDREN’S VOICES

“I promise at all times to do my duty for the Führer, so help me God.” November 9, 1938. Germany needs you! *Heil, Hitler!*

(Sounds of thousands of youth cheering. The YOUNG BOY has completed his transformation into a YOUNG HITLER YOUTH. As he runs out, he rips down the curtain which reveals a stage filled with posters, placards—slogans all written in German. The cheering crowds and German music fades away. We begin to hear the sound of boots. Boots marching in unison. Order. Hundreds and thousands of boots. Then the sound changes to boots trampling. Chaos. Breaking glass. And dogs barking. German Shepherds. Vicious barking. We hear voices in the distance shouting commands in German. Then we hear

**SOUND: Cheering crowd:
“Heil Hitler.”**

**SOUND: Boots marching,
tanks firing, tanks passing.**

**SOUND: Breaking glass
SOUND: Dogs barking**

**SOUND: German
commands
More marching
More tanks**

the sound of knocking on a door. Then banging on several doors. Banging so loud it sounds as though the building will collapse. The German voices sound as though they will burst on stage. Now the voices are suddenly children, teenagers.)

SOUND: Knocking on door

SOUND: Banging on doors

SOUND: More German voices

GERMAN VOICES

Sau Juden! Verfluchte Mistbienen! Schnell! Schnell! Raus ihr Mistbiene. Verfluchte sau Juden!

SOUND: German young

(Total silence. On projected screens, the video image of ED SILVERBERG appears. He is in his late 60s. He addresses us directly.)

ED

My name is Helmuth Silberberg. I was born in 1926 in Germany and later moved to Holland to escape the Nazis. My nickname is “Hello” which is what Anne Frank called me in her diary.

When I was a teenager I escaped again and hid from the Nazis in a townhouse in Belgium. That’s how I survived the Holocaust.

ED ON VIDEO

Onstage, *YOUNG ED speaks simultaneously*

(The image on the screen changes to EVA SCHLOSS. She is in her 60s and addresses us directly.)

EVA

My name is Eva Geiringer Schloss. I was born in Austria in 1929. *When I was a teenager I was in hiding for 22 months in Holland. I was arrested by the Nazis and spent nine months in the Auschwitz-Birkenau concentration camp.* I am a Holocaust survivor.

EVA ON VIDEO

Onstage, *YOUNG EVA speaks simultaneously*

(The CAST OF ACTORS gather around the images of ED and EVA on video and asks questions.)

FIRST ACTOR

What was it like to live through that?

SECOND ACTOR

How did you survive?

THIRD ACTOR

What made the Nazis so cruel?

FOURTH ACTOR

That could never happen again...could it?

(The ACTORS are drawn to the stage by ED's and EVA's images on the video screens telling their stories.)

ED

My grandfather who lived in Germany in 1933 happened to be on a business trip in Amsterdam, and the day Hitler was elected he called my grandmother on the telephone and told her to sell everything, he's not coming back to set foot in Germany. He understood something that...some people did and some didn't.

ED ON VIDEO

EVA

When the Germans entered ...the Nazis entered Austria in March 1938, suddenly things became...quite different. Friends which we have had for years didn't want to know us anymore.

EVA ON VIDEO

I couldn't understand why suddenly I'm different from my friends. And um... It was something which I really couldn't grasp.

ED

There were people such as my father who thought that this would blow over. The idea being that the German people—the German people would never allow this to go

ED ON VIDEO

on, they're civilized, this cannot happen here, this is as far as it's going to go. And he belonged to, unfortunately, to a group of Jewish people who—who were wrong.

(YOUNG ED, ED'S FATHER, and ED'S MOTHER pose for a series of family photographs. There is a bright flash of light.)

ED

...a car pulled up with a group of thugs, they were civilians from different areas with sledge hammers and various other devices—

(The sound of glass breaking. Chaos. ED'S FATHER flees. ED and his MOTHER huddle together.)

VIDEO TITLE: "1938"
CHASER TITLE: "Germany"
SOUND ON VIDEO:
Camera snapping
VIDEO IMAGE: Ed as a young schoolboy at desk

SOUND ON VIDEO:
Camera snapping

ED ON VIDEO

SOUND ON VIDEO: Chaos, car pulling up, screeching brakes, shouting...
SOUND: Glass breaking
V.O.: GERMAN VOICES

**NOTE: Additional sound on sound CD to play simultaneously.*

YOUNG ED

Are they gone, Mother?

(ED'S MOTHER walks quietly to the front door, to see if the intruders are gone.)

YOUNG ED

Mother?

(ED'S MOTHER gestures for him to be quiet.)

ED

My mother was at the door, was hit with a sledgehammer over the shoulder.

(ED'S MOTHER is hit by an unseen German. She crumples to the ground. YOUNG ED goes to her.)

ED ON VIDEO

SOUND: Door breaking, German voices, crashes, boots walking, "Ferdunt Juden!" "Filthy Jew!"

YOUNG ED

Mother? Did they hurt you?

ED'S MOTHER

(touching her shoulder, her face)

They hit me...

YOUNG ED

I know... I—I didn't know what to do. They had sledgehammers and crowbars,* they were drunk—

ED'S MOTHER *(overlap)*

*They hit me...

YOUNG ED

They were yelling, smashing furniture, *they even cut the carpets—

ED'S MOTHER (*frantic*)

*Your father! *Where is your father?

YOUNG ED (*overlap*)

*They didn't get him—

ED'S MOTHER

Did they take your father?

(ED'S FATHER runs on and ED'S FAMILY embraces.)

ED'S FATHER

I'm here.

ED

We had...a flat roof in back of where we were living, my father was able to get out there.

ED ON VIDEO

We have often wondered about the reactions of our neighbors who witnessed some of this. And uh...I don't really know, I am certain that uh, there were people in Germany who were abhorred by this—Germans. But not much was done to help the Jews.

ED'S FATHER

It's best if you go to your grandparents' for a while.

YOUNG ED

They won't come back, Father. We haven't done anything wrong. It's a mistake... You said yourself—

(ED'S FATHER hands his son a suitcase. This is very difficult.)

ED'S FATHER

It's too dangerous, son. We don't know what's going to happen.

YOUNG ED

What do you mean?

ED'S MOTHER

You'll be safe in Amsterdam with your grandparents. *(She kisses YOUNG ED, doesn't want to let go.)*

ED'S FATHER

We'll join you as soon as we can.

(YOUNG ED nods, turns to go, stops and looks back at his parents, terrified.)

ED'S FATHER

If you get scared, remember our secret whistle, yes?

(ED'S FATHER softly whistles a line from Beethoven's Ninth Symphony. With his mother's encouragement, YOUNG ED half-heartedly joins in. The three of them whistle together. For a moment it feels safe again. The whistling fades out. There is nothing and everything to say. YOUNG ED's parents wave goodbye and disappear. YOUNG ED looks around, begins to whistle again—alone.)

Something catches his eye and he stops whistling. He stops in his tracks and watches, as Ed On Video narrates.)

ED

I knew how to get by street-car to the railroad station.

And on the way I saw the Essen synagogue in flames, burning. And people from the fire department standing nearby and doing nothing.

I was 12 years old.

(YOUNG ED gets on a train.)

ED

I didn't have a passport at that age but I had an I.D. card with my name and...

(Sound of a train whistle.)

YOUNG ED

At the Dutch border, two guards wearing SS uniforms ask me to step out of the train...

SS BORDER GUARD #1
(drawing out the name for emphasis)

Silberberg???

ED ON VIDEO

SOUND: Fire

ED ON VIDEO

SOUND ON VIDEO: Train whistle, train station

VIDEO IMAGE: SS Border guards

**V.O. ON VIDEO:
SS BORDER GUARD**

SS BORDER GUARD #2

He's a child—

V.O. ON VIDEO:

SS BORDER GUARD

SS BORDER GUARD #1

He's Jewish!

V.O. ON VIDEO:

SS BORDER GUARD

(YOUNG ED watches fearfully, as if looking up from one BORDER GUARD to the other, waiting for them to decide his fate. They begin to argue in German. This continues under:)

VIDEO IMAGES: SS Guards

V.O. ON VIDEO:

SS BORDER GUARDS

ED (*V.O.*)

Something happened—I never knew what—

V.O. ON VIDEO: ED

(SS GUARDS V.O. out.)

ED

—at the other end of the station platform—and they walked away.

ED ON VIDEO

YOUNG ED

And I got back on the train. By the time I reached my grandparents' home in Amsterdam they had no idea what had happened in Germany.

ED

I always felt at first they really didn't believe me... why I was there.

ED ON VIDEO

**PROJECTED TITLE:
“Kristallnacht”**

**DISSOLVE TO SEPARATE
IMAGE: “Night of the
Broken Glass”**

YOUNG ED

But the next day it is on the radio and in all of the newspapers: the German Kristallnacht—Night of the Broken Glass—had destroyed Jewish businesses and burned synagogues. Thirty thousand German Jewish men and boys were arrested and sent to concentration camps. I have no idea when I’ll see my parents again. Or even IF I’ll see my parents again. I am lucky to be with my grandparents in Amsterdam. (*Beat.*) For the moment, I am in a safe place.

**VIDEO TITLE: “1938”
CHASER TITLE: “Austria”**

EVA (*V.O.*)

My brother Heinz looked rather Jewish—

V.O. ON VIDEO: EVA

EVA

And different from me with blonde and blue-eyed...and um, so everybody knew he was Jewish. And um...

EVA ON VIDEO

EVA (*V.O.*)

His friends from his school, from his class attacked him one day. And he came home all bleeding, his nose and his eye was cut.

**V.O. ON VIDEO: EVA
VIDEO IMAGE: Eva and
Heinz on bicycles**