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# Art out of tragedy - how the children of Terezin coped with crisis through art

James A. Kaiser

*University of Northern Colorado*

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

ART OUT OF TRAGEDY - HOW THE CHILDREN OF TEREZIN COPE WITH  
CRISIS THROUGH ART: The children of the World War II ghetto, Terezin, left a  
lasting legacy of how they dealt with their harsh surroundings; a legacy that is best  
presented through the study and performance of the Celeste Raspanti play, *I Never Saw*

*Another Butterfly.*

A Thesis Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Master of Arts

James A. Kaiser

College of Performing and Visual Arts  
School of Theatre Arts and Dance  
Theatre Education

December, 2010

This Thesis by: James A. Kaiser

Entitled: ART OUT OF TRAGEDY - HOW THE CHILDREN OF TEREZIN COPE  
WITH CRISIS THROUGH ART

has been approved as meeting the requirement for the Degree of Master of Arts in  
College of Visual and Performing Arts in School of Theatre Arts and Dance, Program of  
Theatre Education

Accepted by the Thesis Committee:

---

Mary J. Schuttler, Ph. D., Chair

---

Gillian McNally Assistant Professor, M.F.A., Committee Member

Accepted by the Graduate School

---

Robbyn R. Wacker, Ph. D.  
Assistant Vice President for Research  
Dean of the Graduate School & International Admissions

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The production of *I Never Saw Another Butterfly* at Windsor High School would not have been possible without the permission and generosity of Jeanne Findley, Principal of WHS, or the cooperation and advice of my colleague and WHS drama teacher, Julie Estrada. I would be remiss if I did not also thank my cast and crew for their countless hours of rehearsal and opening their minds to possibilities.

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## ABSTRACT

Kaiser, James. *ART OUT OF TRAGEDY - HOW THE CHILDREN OF TEREZIN COPE WITH CRISIS THROUGH ART*: The children of the World War II ghetto, Terezin, left a lasting legacy of how they dealt with their harsh surroundings. A legacy that is best presented through the study and performance of the Celeste Raspanti play, *I Never Saw Another Butterfly*. Unpublished Master of Arts thesis, University of Northern Colorado, 2010.

This thesis is the culmination of the two-year process of researching, lesson planning, rehearsing and producing the Celeste Raspanti play, *I Never Saw Another Butterfly*, as a staged production with high school students. As the teacher and director, my guiding questions for this process were: Does creating a work of art have a psychological benefit for a child who has or will face a crisis? Does the process of creation help them cope better with the outcome of the crisis? What gave these children the will to survive in such terrible conditions day after day? Will the study of the Holocaust and the children of Terezin have a positive effect on my students in terms of coping with crisis? How can I make this play resonate and relate to my students today? This thesis details the processes used to ascertain the answers to these questions.

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## CHAPTER I

### INTRODUCTION

#### **Purpose of the Study**

Does creating a work of art have a psychological benefit for a child who has or will face a crisis? Does the process of creation help him or her cope better with the outcome of the crisis? In this era of funding cutbacks for arts programs in schools, it is important that we look at the arts in terms of whether or not it has the ability to create a healing or coping mechanism for children in crisis. Through my production of the play, *I Never Saw Another Butterfly*, by Celeste Raspanti, I hope to show how a child's participation in the arts, whether it be creating or viewing works of art, can create psychological mechanisms by which that child can better deal with a tragedy or crisis that he or she is suffering or has suffered.

*Butterfly* carries some important messages for today's audiences and actors. It is a story of survival; not only physical survival, but survival of the spirit. It also addresses how it is possible for the spirit to survive even in the most trying of circumstances. The main character, Raja, is one of approximately one hundred children known to have survived out of the 15,000 that passed through the city of Terezin during the Holocaust. As a survivor, she carried with her the legacy of the children of Terezin; their memories, drawings and poems that represent their lost hopes and dreams.

The book of the same name that inspired the play is a collection of poems and drawings created by the children of Terezin during World War II. More than 6,000 drawings, poems and diaries were buried at various locations within the walled confines of Terezin and were later recovered by survivors after the liberation of Terezin by the Soviet Army in May, 1945. The poems the children wrote are mostly about their everyday lives and observations, and their dreams of returning home. The drawings created by the children contain images of the reality that was Terezin: the overcrowded conditions, food lines, trains, guards, the sick and dying, and the attempts by their respective families to secure some semblance of a normal existence.

Terezin is a walled village located in today's Czech Republic approximately forty miles from Prague. The fortress-city was built in the late 1700s by the Austrian Emperor Joseph II, and was named after his mother, Maria Theresa (Theresienstadt is the German name for the city). The city was constructed as a buffer against future Prussian aggression and held a military garrison. During World War I, the city was used as a prisoner of war camp by the Austro-Hungarian Empire. Many of the Czech military personnel stationed at Terezin prior to the German occupation were Jewish.

Terezin, while different from many of the other concentration camps, was still far from an ideal place to live. Terezin was also the answer to a dilemma the Nazis found they had created with their policies toward Jews. The dilemma was what to do with the "privileged" class of Jewish doctors, lawyers, musicians, authors, honored veteran soldiers of World War I, and those who had married outside of their faith to German aristocrats. In other words, well-known Jews who would be missed if they simply disappeared and were never heard from again. "The Nazis had no intention of letting any

of the Jews of Theresienstadt survive the war, and yet they seemed seriously concerned at times about the ghetto's appearance in the eyes of the outside world" (Volavkova xvii). Terezin was to be Hitler's gift to the Jewish people to prepare them for a life in Palestine (xiv).

There were no furnaces or gas chambers in Terezin as there were in the concentration camps of Auschwitz and Dachau, but the conditions were just as bad (Maissen 14). Terezin had originally been designed to hold about 8,000 residents, yet in actuality it housed approximately 60,000 at its peak (Volavkova xi). Due to the German war effort, food at the camp was severely rationed. The malnourishment of the residents led to rampant disease throughout the camp. Over 33,000 Jews lost their lives in Terezin from 1941–1944 (xx).

The children of Terezin were encouraged to write poems and create drawings while they were in the camp. The collected works of the children were then hidden away, and were most often buried in a discrete location for safekeeping. After the liberation of the Terezin ghetto in 1945, the poems and drawings were brought to light and assembled into the book, *I Never Saw Another Butterfly*, edited by Dr. Karel Lagus. Newer editions of the book are published under the auspices of the United States Holocaust Memorial Museum in Washington, D.C.

*Butterfly* holds a special place in my life. It is the play that began the journey, which inspired me to pursue a life in the theatre over twenty-five years ago. I performed the role of "Pavel," the main character's older brother, as a freshman in high school and again as a freshman in college as part of a community theatre production. I remember the impact the play had on me, and on everyone in the cast of both productions. The words of

hope emerging from human suffering and tragedy, and the artwork from the original book of the same name that displayed the hopes and the dreams of the children of Terezin, have remained with all of us. As a group, we realized what our lives could have been. How grateful we were to find ourselves as students of this history, rather than the participants.

The act of one nation committing genocide upon another nation has happened many times before, and it will continue unless all the world's people finally learn how to truly tolerate one another. History has recorded this type of event many times, beginning with Ancient Greece. The Greek historian, Thucydides, wrote about the 416 B.C. attack by Athens on the island of Milos and the subsequent destruction of its people in his book, *History of the Peloponnesian War*. It also happened in North America when Spanish conquistadors arrived to take what the Aztec and Mayans had to offer.

The United States, too, is guilty of attempted genocide; for example, the 1864 massacre of Cheyenne and Arapaho Indians at Sand Creek, and the 1890 massacre of Sioux at Wounded Knee. Genocide continued after the unlearned lesson of the Holocaust in Australia, Uganda, Rwanda, Cambodia, Afghanistan, and Argentina, and it continues to occur in Darfur. As citizens and residents of our planet, we need to be aware of the continued proliferation of this horrid practice and do everything we can to forbid its continued existence.

### **Significance of the Study**

It is important to look at the poems and drawings created by the children during their time in Terezin. The essential question is: why were the children encouraged to create drawings and write poetry? If they had been caught doing so by the SS guards, the

consequences would have been quite severe. So why encourage the children to participate in something that could be so dangerous? Did the teachers and parents know such activities possibly served a higher purpose?

My reasons for picking this particular play were many. The primary reason was the educational subject matter of the piece. Students need to recognize the importance of studying horrific historical events so they may learn from them, and ensure that such atrocities are not repeated. I consider this play to be an ideal selection for a high school group to perform. Many of the characters are roughly the same age as the actors who played them, which added relevance from the students' perspective. Additionally, I had and continue to have a deep, personal connection to the piece, as described above.

Hitler's "Final Solution," the designation by which the program of extermination of the Jewish population in Europe was known, is an example of what happens in a society when hatred and intolerance are left unchecked. Currently, we are experiencing similar behavior toward certain sectors of our population in the United States. These vitreous attitudes are being directed at the Muslim population because of the terrorist attacks on September 11, 2001, at homosexuals because of the allowance of gay marriage in some states, and at the Hispanic and Mexican populations due to perceptions and misinformation surrounding illegal immigration. Modern society needs to examine the policies of the Nazis toward the Jewish population, and discover the parallel promulgation and developments which led towards the "Final Solution," in order to reflect on current rationales employed and behaviors exhibited that can ultimately lead to such atrocity.

Another basic reason for picking this show is cost. Since I was not currently teaching in a theatre program, I had to produce the play at my own expense. I mounted this production at Windsor High School, in Windsor, Colorado, where I am the part-time technical director of the facility. I was allowed to use any materials that were in stock for my production, but additional items that I needed had to be purchased from my funds. When choosing the play, I decided to pick a show with substance, but not have great needs in the areas of scenery and costumes.

The cast of *Butterfly* is scalable, even though it calls for four men, seven women and four children. The production could be performed with as few as seven cast members by doubling some of the roles. Fortunately, there are many students who participate in the drama program at Windsor High School. The musical planned for approximately the same timeframe, Fall 2010, had a small cast, which meant I had plenty of options when it came to casting the show. The students who were not cast in the musical welcomed the alternative programming so they had another chance at some stage time during the fall semester. If I did not have adequate choices in the casting process, I had thought to involve students from the nearby Windsor Middle School. Middle school students would have been an excellent choice for the roles of Child I, Child II, Child III and Child IV if I had been able to negotiate such an arrangement. My one concern in regards to casting was to find the right young woman to play the part of Raja Englanderova, the central character. This actress could not have a break during the sixty-minute show, as there was no point in the script that her character left the stage for any reason. She had to be someone with the stamina to carry on for that period of time.

## **Review of the Literature**

My concept for this production was “life through art.” The children whose drawings and poems are contained within the book, *I Never Saw Another Butterfly*, left a legacy which we should honor and examine to see how and if it has helped children, or could help children, to cope with tragic situations in their lives. I wanted the production to emphasize the art and poetry of the children of Terezin and its lasting legacy so many years later. By emphasizing the drawings and poems, I hoped to show the audience how art helped the children survive through a miserable existence, and how creating art gave them hope for the future.

The Holocaust was seemingly an iconic event in world history. Yet there are many who only know the generalities of the event and may be lacking information allowing for a connection to the event on a personal level. I believed the drawings and poems the children created during their time at Terezin would provide that missing connection to audience members. The images and words of the children convey the simple truth of their short lives: their single collective wish to be back in their respective homes once more. This message may have resonated with the people of Windsor after a severe tornado destroyed or damaged many homes in the community in 2008.

The script of *Butterfly* is not a contiguous story. Instead the audience sees brief flashes of memories of the main character, Raja. Our own memories often come to us in flashes or brief vignettes and it is for this reason I believe the audience accepted the scenes as they had been written. *Butterfly* is constructed as a memory play about Raja’s experiences in the camp. Through Raja’s memories, the audience is drawn into her life and the lives of those around her as they experience Terezin from her perspective. The

other characters are brought to us from Raja's mind and therefore represent her image of her friends and family (Maissen 51). It is because the audience discovers the characters through Raja that they are able to feel sympathy for the characters and a sense of loss when the characters are no longer there. This device allows the Holocaust to become a personal event for the audience, and therefore gives them a deeper understanding of the unspeakable tragedy.

### **Methodology**

Traditionally, the play is performed on a thrust stage. This was also the case in the two productions of which I was a part. The only difference was that the second production utilized more scenic elements and actual furniture rather than blocks suggesting furniture. For my production, I had to make some alterations because of the facility I used. The design of Windsor High's auditorium is geared more to the needs of a civic auditorium and is not conducive to theatre productions due to its large seating capacity (900+ seats), and small stage with a polished wood floor that reflects stage light. This facility also contains a white wheelchair lift that takes up a large amount of the downstage right portion of the stage. It blocks sightlines for the audience members seated house left, and has railings extending four feet above the stage floor.

Because of the design of the facility, a modified thrust stage was used and scenes were blocked so all of the action was played far downstage and on a platform I placed in front of the apron. I used a series of low platforms of varying heights onstage to accommodate the various scenes (the school, living quarters, plaza, etc.) along with the projection upstage center. Black painted flats on the upstage sides of the platforms were used as walls, helping to define the onstage spaces better and were placed so as not to



block the audience's sight lines to the projection screen located upstage. The projections on the screen are important as it was through the children's art and poems Raja found the ability to survive, which is why the projection plays a key part in the production.

The costumes for this production appeared heavy and worn. The heavy appearance was necessary because of the burden the characters of the play carry in their everyday lives. The clothes needed to look weathered, as many of the people who came to Terezin were taken from their homes with little notice and could only take what they could carry; therefore each character had only one or two outfits. A yellow Star of David was sewn onto the outer clothing of all the characters. This is historically accurate and served as a necessary visual reminder to the audience of the type of subjugation the Jews faced under the Nazis.

Make-up for the characters of Terezin made them appear malnourished and assisted in creating an unhealthy pallor to the skin. Care was taken so they did not look as though they could perish at any moment, but they needed to look like they had not had a decent meal and did not get out in the sunshine as children should. Raja's family looked somewhat healthier than the characters of Terezin because Raja's memory of them takes place primarily just before the family is transported to the Terezin ghetto. The family still would not have eaten well as food supplies for Jewish neighborhoods were restricted prior to their relocation.

The lighting for *Butterfly* was problematic because of the modified, since the lighting positions for the auditorium are only around the edge of the apron and do not extend out into the house. Fortunately, two portable "T" stanchions were used to hang lighting instruments from, and both were placed toward the back of the house. While the

lighting plot was simple since there were no effects to create, the fact that the lights were contained to specific areas for scenes created a problem. The facility lacks lighting positions above the area downstage of the main curtain, which is a significant portion of the stage area. The lighting control board for the facility is lacking, which made it difficult to actually control areas of light with any effectiveness. I had considered renting a more sophisticated controller for this production to obtain the desired effect.

Concerning the sound for *Butterfly*, a mixture of Czech and Jewish folk music was selected for the pre-show. There are numerous train sound effects throughout the play that had to be located and assembled into an appropriate format. Music from the opera, *Brundibar* (used in the play as *Ludvik*), was played in the background during the final scene when Raja speaks about the children's performances of *Ludvik*. Post-show music for this production was not used since the emotional impact of the last scene could have been diminished if music was employed.

*Butterfly* takes place in the late 1930s up to 1945. It is a period piece, but is modern enough that updating the language was not required. The traditional staging involves using a slide projector to show the children's drawings. This was updated through the use of a video projector on a rear-projection screen so actors did not interfere with the projection by casting shadows on the screen. A platform at the front of the stage that is lower than the stage deck was built in order to bring the story closer to the audience at certain points. Black stage blocks were used as the furniture. They were to resemble a subtle shattered Star of David, but due to the limited budget and materials that vision was not fully realized. I was only able to set the blocks on diagonals to the audience to resemble the points of the star.

Once the show was been cast, and before we sat for the table read, the cast was taught about the Holocaust to ensure they had more than a cursory overview of the incident. Students were provided a timeline of the events in Germany leading to Hitler's rise to power and the reasons for his decision to exterminate all Jews within Germany's borders and controlled territories during World War II. This helped the cast comprehend what the Jews of the time were going through.

To give the cast more information, I had planned to have them watch the movies, *The Diary of Anne Frank* and *Schindler's List*. Unfortunately, I did not have enough time in the rehearsal schedule to watch both movies. I decided we would watch *Schindler's List*. The students may have also gained a better understanding by reading Frank's book, but we did not have the time to fully discuss it. I created guiding questions for the students to ponder as a group. For example: Why did the Frank family need to hide from the Nazis? Would you consider yourself to be free even though your family was living in hiding?

I endeavored to give the cast a more realistic view of what their lives would be like if they were in a concentration camp. My anticipation was that no matter how much information was given and discussed, the students were most likely not fully understand the true meaning of what it was like to be a Jew in that era. *Schindler's List* contains some graphic violence and is rated 'R', so permission was required from the school and the parents. In my opinion, this movie is better at conveying the attitudes and treatment of the Jews by the Nazis in a more realistic manner than other films I have seen. The movie turned out to be the visual tool needed to assist me in bringing the world of the play to the cast. I again had guiding questions to help the students comprehend the movie's message

following the viewing. I also recommended to the cast that they look at the films, *Life is Beautiful*, and *The Boy in the Striped Pajamas*, as both were relevant to this production.

The cast members were assigned a small research project to complete and present to the rest of the cast. There are numerous primary sources available to obtain firsthand accounts of what it was like to survive in a concentration camp. The United States Holocaust Memorial Museum website contains many diaries and letters of these accounts. One example is the diary of Irene (Blász) Csillag, a young Hungarian Jewish girl. The following is an excerpt from her diary:

We all had to leave our houses in the ghetto and march through the town to the railway station, where people cheered and clapped that we were going. It was a very long march, especially for my grandparents who were in their late seventies. The march took us through the Jewish cemetery and I visited my father's grave and told him what was happening to us. ("United")

I had the students find similar entries from other Jewish prisoners' memoirs to read to the rest of the cast, and/or allowed them to create a montage of images to share.

*Butterfly* is a difficult play to rehearse due to its subject matter being serious. The mood of the play can be somber, if not downright depressing, so it was important to make sure the energy at rehearsals is positive and productive. To accomplish this, I planned to have the cast participate in warm up games and exercises at the start of every rehearsal and at breaks if needed. During the first rehearsals, I incorporated more physical games to help the students relax so they could relieve the stress of the day. Further into the rehearsal process, I introduced more character improvisation activities, such as acting as their characters in given situations (i.e. job interview, meeting someone for the first time).

Pacing was also important for this production. Often plays about serious subjects result in slow-paced performances if one is not careful. To counteract this, I lead the cast

through basic stage speech exercises focusing on breathing, vocal support and diction. Once these lessons were completed, we experimented with vocal inflection and tonality. I anticipated the more experienced actors in my cast would perform well in these exercises, but I also knew I would probably have many underclassmen who did not have as much experience and would require more guidance.

I was hopeful that this production and my research would lead to the conclusion that I was anticipating: having children create or view works of art leads to a psychological benefit that can help them cope with crisis.

## CHAPTER II

### DRAMATURGICAL PROTOCOL

#### **Section I: Glossed Playscript**

All pages below refer to the Dramatic Publishing Company's version of Celeste Raspanti's, *I Never Saw Another Butterfly*.

Bibliographic Information: Raspanti, Celeste. *I Never Saw Another Butterfly*. The Dramatic Publishing Company. Chicago, 1999. Print.

#### **Section II: First Responses**

##### *Plusses*

1. A simple set that can be produced for a low cost.
2. Variable cast size of 7-15 actors.
3. The central message of hope and survival will appeal to audiences.
4. Age of characters works well with a high school cast, as only a few characters will have to be "aged."
5. Raja is a great role for a strong dramatic actor.
6. The memory format allows for the creation of interesting staging and images.
7. Confronting subject matter like the Holocaust allows audiences to find understanding and draw parallels with this country's ongoing difficulties with racism and bigotry.

8. There are fewer and fewer Holocaust survivors in the world today, yet through this play the audience can experience some of what the children went through in Terezin.
9. The focus of the play is on hope and survival.
10. The format of the play allows it to be presented in one or two acts.
11. The play contains history lessons that can be tied into the school's curriculum.

#### *Minuses*

1. Elementary school-aged children may be needed for the cast.
2. The play is dramatic and sad; this tends to slow the pacing down and will have to be addressed or monitored.
3. This is a memory play based on Raja's memories, so the relationships between her and the other characters will need to be shown emotionally and physically when possible.
4. The play is written without an intermission, so pacing is critical.
5. The subject matter of the Holocaust could be difficult for some audiences.
6. The play could be a hard sell with audiences due to its difficult subject matter.
7. Some of the scenes do not make sense chronologically; we will need to examine them more closely.
8. The children have some of the best speeches and moments in the play, which might make casting the children difficult.
9. Some of the Jewish rituals/traditions in the play could be difficult to stage.
10. Raja must be played by someone who can endure being onstage for the entire play – there is no break for her.

11. The relationship between Raja and Honza needs to clear from the very beginning.
12. Irena's relationship to the children, and the fact that teaching is her survival mechanism, needs to be clear.
13. There are numerous sad moments in the play as characters are taken away, but the climax of the play is when Honza is shipped off; the other moments cannot overshadow this moment.

### *Questions*

1. The script has a disembodied voice that makes various announcements for the Nazis. Would it be a more powerful image to have a live character (dressed as a Nazi officer) doing the announcements instead?
2. With all of the tragedy in this play, what is the best way to promote the play's overall theme of life and hope?
3. Would it be too confusing to double-cast some of the children?
4. Should the Jewish rituals be performed as described in the script or should they be more authentic?
5. Why are some of the scenes with the children out of order in the chronology of the play?
6. Why did the author place Raja at Auschwitz before coming to Terezin even though it is a historical impossibility?
7. Is staging the show with simple scenery detrimental to the impact of the play?



8. Will the conflicts inherent in the script cause a problem for the actors and the audience (i.e. Raja first says she was with her father in Auschwitz and later in the play says he was transported there without her)?
9. Will the non-sequential timeline of the show confuse the audience?

### *Clues*

1. The children of Terezin hope someday they will be free of the ghetto and the Nazis.
2. Raja and Honza's relationship is typical of young love despite the circumstances.
3. The drawings and poems of the other children are Raja's survival mechanism.
4. All of the characters exist through Raja's memory and are cherished; because of this they have no flaws.
5. The butterfly in the play's title and poem is a metaphor for freedom.
6. The people of Terezin wanted nothing more than to live for another day and return home.
7. Raja's relationship with her family will resonate with audiences.
8. Irena and Raja's relationship evolves throughout the script. Irena is her teacher, mentor and friend.

### *Imagery*

1. Religion
2. Fascism
3. Terror
4. Hope

5. Survival

6. Life

### **Section III: Supplements to the Playscript/Areas of Interest**

#### *Area A: Source Studies*

- a. The original book of the same name is a collection of poems, drawings and stories of the actual children who passed through the ghetto Terezin. The first edition was assembled and edited by Dr. Karel Lagus, and was published in 1959.
- b. The second edition of the original book is currently published under the auspices of the United States Holocaust Memorial Museum in Washington, D.C.
- c. As Raspanti was researching the play, she was able to locate and interview the real-life Raja Englanderova.
- d. This play is intended as a tribute to the children and a reminder of the Holocaust.
- e. “The holocaust happened in my lifetime. I want people to remember it after I am gone and all of the survivors are dead,” said Raspanti (Maissen 49).
- f. Raspanti sought out Holocaust survivors to interview while researching the play.
- g. There are two more versions of *Butterfly*, a shortened one-act and a musical version.

## **Glossary**

Pg. 8    German Wehrmacht – German regular army troops circa World War II.

concentration camp – Designated areas where Jewish people and other “undesirables” were forced to live during World War II.

deportation – the legal expulsion of a person from a country or region.

ghetto – a section of a city in which all Jews were forced to live.

Pg. 9    bathhouse – communal showers and baths.

Pg. 10   Prague – capital city of Czechoslovakia (1940s).

Pg. 12   crippled characters – refers to bad penmanship.

Pg. 14   Nazis – the ruling party of Germany before and during World War II.

swastikas – the official symbol of Nazi Germany, formerly the Mesopotamian symbol for good luck.

Sabbath – the seventh day of the week (Saturday) designated as a day of rest in the Jewish religion.

Litomerice – a small city northwest of Terezin.

Pg. 16   considerations – thoughtful concerns for others.

Pg. 17   star – refers to the Star of David which Jews were forced to wear on their clothing in Nazi Germany.

Pg. 18   synagogue – Jewish house of worship.

Pg. 19   cordon off – blocked.

Pg. 20   decree – lawful order.

Pg. 24 garrets – attic room of a house.

Pg. 25 Sudeten – South (German).

Pg. 26 flat – apartment.

Typhoid – an infectious and often fatal disease caused by particular bacteria.

Infirmaries – a facility serving as a hospital.

Achtung, Typhus – Attention, Typhoid (German).

bedbugs – an insect that can infest dwellings and feeds on human blood.

Hausalter – caretaker of a house (German).

barracks – large building that serves as housing to many people.

Pg. 28 Auschwitz – a town in southwest Poland that served as a Jewish concentration camp for Nazi Germany.

Pg. 31 Rabbi – chief religious official of the Jewish faith.

lekh – go (Hebrew).

red – lower yourself (Hebrew).

vealita – rise (Hebrew).

Pg. 32 Yahweh Sabaoth – God’s hosts (Hebrew)

battlement – fortified walls.

Adonoi – God.

consecrated – devoted to for a purpose.

Pg. 35 compound – group of buildings.

Pg. 38 square – common outdoor area.

liberated – set free.

Pg. 39 fortifications – strong, high walls.

Pg. 40 SS – (Schutzstaffel) elite military force of the Nazi party.

Pg. 42 motif – musical theme.

Pg. 45 motto – guiding principle.

Pg. 46 medieval – pertaining to the Middle Ages.

the liberation – the point in time when the populations of the Nazi concentration camps were set free by the Allied Forces.

### Geographical References and Place Names

#### a. Maps



Fig. 1. Map of German controlled areas at the height of World War II, *World War II: areas under German control, November, 1942*. Britannica Student Encyclopedia; Web; 16 Nov 2008.

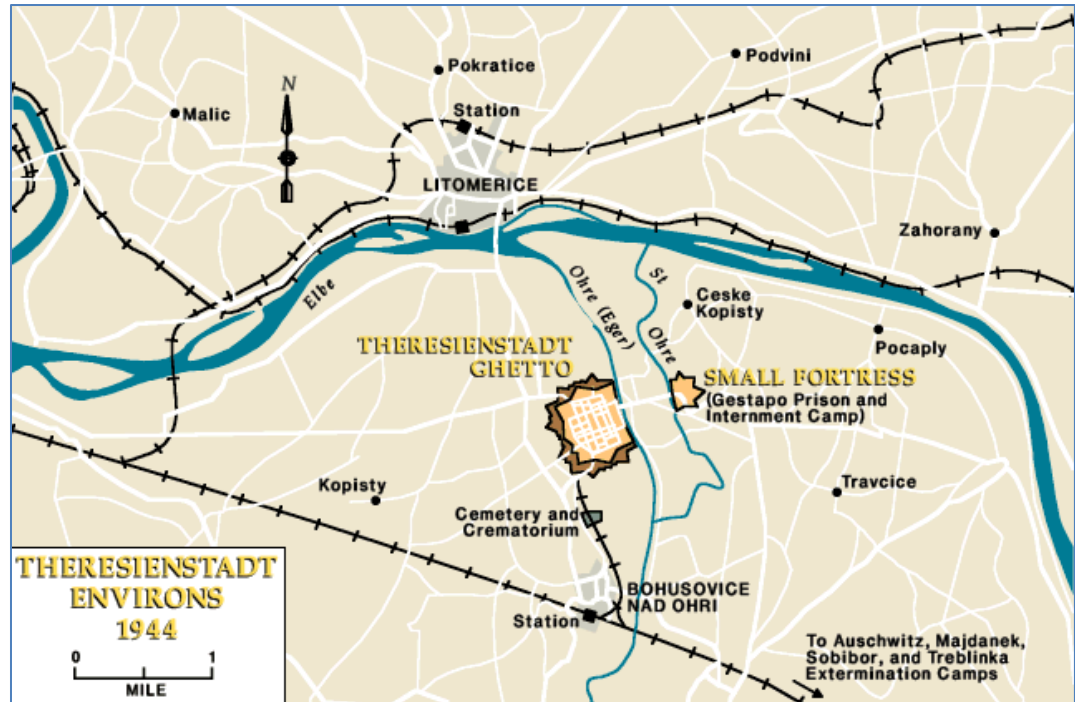


Fig. 2. Map of the Terezin region in 1944, *Theresienstadt Environs – 1944*, United States Holocaust Memorial Museum; Web; 2 Oct 2010.

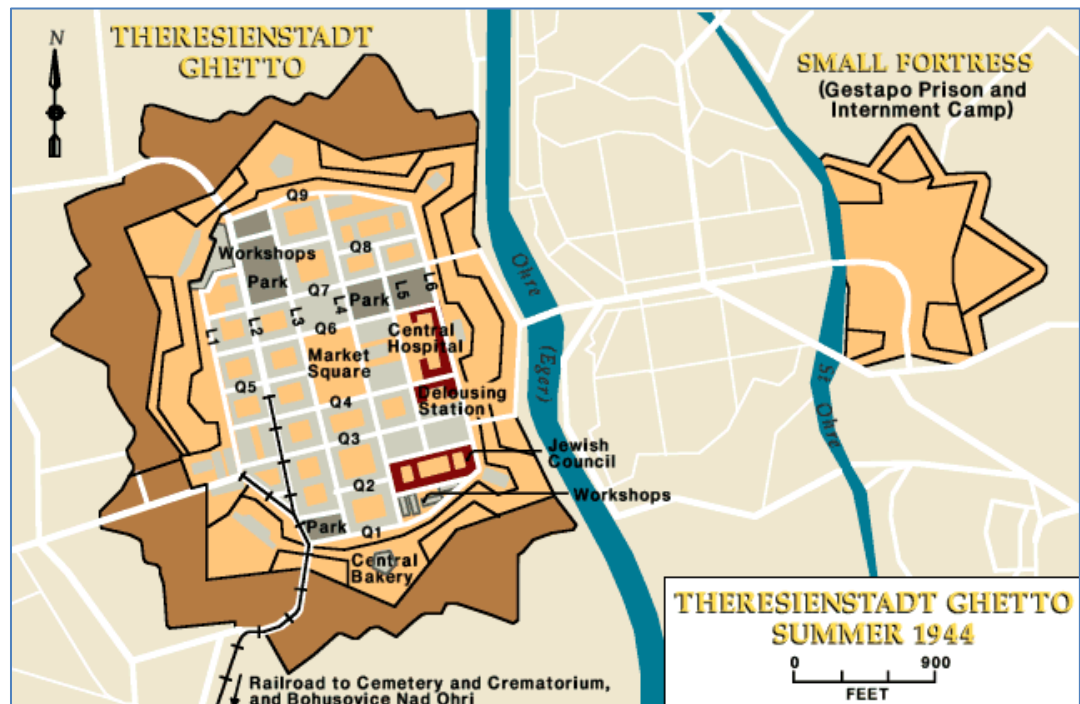


Fig. 3. Map of Terezin, *Theresienstadt Ghetto*, United States Holocaust Memorial Museum; Web; 2 Oct. 2010.



- b. Terezin (Theresienstadt in German) – Founded and constructed by Austrian Emperor Franz Joseph II in 1780 and named after his mother, the Empress Maria Theresa. It was designed as a fortress to defend Austria against Prussian aggression. Pages 7, 8, 19, 22, 23, 26, 30, 42, 45, 46, 48.
- c. Auschwitz – Site of a large and infamous Nazi concentration camp in southern Poland. Pages 7, 8, 10, 43, 46.
- d. Prague – Capital city of Czechoslovakia and original home of Raja, her family and many others in Terezin. Pages 8, 29, 46.
- e. Nazi Germany and the Third Reich, with Adolf Hitler as Chancellor, existed as a totalitarian state from 1933-1945. It was during this time Germany expanded its territory and influence throughout Europe and northern Africa through use of treaties, use of force and threat of use of force against any country wishing to oppose Germany.
- f. “None of the children speak Czech, we don’t know if they are Jewish children or Polish or what.” Page 26.
- g. “The transport to the east...” meaning Auschwitz. Page 28.



## **Pronunciations**

The script contains references to at least four different languages: English, German, Czech, and Hebrew. Character names are pronounced according to their inferred heritage of either German or Czechoslovakian.

Word/Name	Phonetic Pronunciation
Raja	Rah-yah
Prague	Prah
Zuzana	Zoo-zan
Auschwitz	Aw-shvits
Gabriela	Gah-bree-ell
Freiova	Fray-ova
Frantisek	Fran-tee-sheck
Brozan	Bro-zan
Honza	Hahn-zah
Kosek	Koh-sek
Wehrmacht	Vehr-macht
Reinhard	Rine-hardt
Heyrich	Hey-drick
Synkova	Sing-cove-a
Renka	Rain-kah
Irca	Ear-ch
Nazis	Nah-tsees
Pavel	Pah-vell

Word/Name	Phonetic Pronunciation
Litomerice	Lit-o-merick-ay
Swastika	S-vass-tee-kah
Hanus	Hah-noo
Sudeten	Soo-day-ten
Josef	Yo-seff
Erika	Air-ee-kah
Schlager	Sh-lah-gur
Achtung	Auk-toon
Schnell	Shnell
Tyfus	Tie-fuss
Hausalter	House-al-tester
Pavla	Pahv-la
Olila	O-lee-lah
Popinka	Poh-peen-kah
Zdenka	Zz-dank
Lekh	Lake
Red	Rett
Vealita	Fay-ah-lee-tah
Yahweh	Yah-way
Sabaoth	Suh-bey-oth
Adonoi	Ah-doh-no-i
Jiri	Yee-ree

Word/Name	Phonetic Pronunciation
Vedem	Veh-dem
Ludvik	Lood-fik
Motif	Mo-teef
Hachenburg	Hah-ken-boor-g
Petr	Pay-ter
Fischl	Fish-ull
Friedmanova	Free-ed-man-ov
Ledererova	Led-er-er-ova
Bedrich	Bed-rick
Dita	Dee-tah
Steinova	Sty-nov
Lissauova	Liss-ow-ova

### **Literary Allusions**

- a. Page 10 – “They told him to put his shoes on the ground next to his clothes so he could find them again...but they took him to the gas...he never got his shoes...”
- b. Page 14 – “Nazis. So close you can see the damned swastikas on the wings.”
- c. Page 14 – “Sabbath Eve – and the Nazis about to join us!”
- d. Page 14 – “Tonight, the planes; tomorrow, tanks...”
- e. Beginning on page 22 with Raja’s poem, there is a section of poems and stories told by Raja and the children about life in Terezin, and what the

children would do if they were able to return home. This continues through the middle of page 28.

- f. Page 30 – “Fear – this is half the story of Terezin – its beginning, but not its end.”
- g. The marriage of Pavel and Irca on page 32 gives the characters hope and faith in the future.
- h. Pages 40-42 are about the children’s opera, *Ludvik*, in which the plot was known to be a metaphorical parody of the situation the Jewish people found themselves in with Hitler.
- i. The poem on pages 44-45 is the climax of the play as love and hope slip away.
- j. Page 45 – “Good-bye. It was the motto of Terezin. It should have been written over the entrance instead of the lie that greeted newcomers: ‘Work makes us free.’ It was good-bye, not work, that made us free.”
- k. We see that all of the characters exist and are alive in Raja’s memories in the flashback on page 47.

### **References to the Natural World of the Play**

- a. See the above references to Terezin, Auschwitz and Prague.
- b. The description of the ghetto by many of the characters provides a thorough picture of daily life for the residents.
- c. Page 14 – “I must report for work at Litomerice...”

- d. Sundown, Sabbath, meat, eggs, cheese, poultry, school, synagogue, butterfly, dandelions, feather, spring flowers, gums, tooth, potato, grandfather, Daddy, springs, fruit of the vine, birds, swallow.

**References to the Social/Political/Cultural/Ideological World of the Play**

- a. Raja – “I am a Jew – and I survived Terezin.” Page 7.
- b. The speech by the loudspeaker voice on page 8 sets up the political atmosphere of the play.
- c. Irena – “We’ll find a place for them – in the barracks and – here in the school. They must start living again.” Page 9.
- d. See the references to the Nazis above.
- e. See the references to the section contained in pages 22-28 above.
- f. Father – “We...are...Jews...They are relocating the boundaries – twelve blocks on either side – and we must all of us move into the area of the old ghetto.” Page 15.
- g. Father – “What does a Jew tell his German landlord?” Page 15.
- h. Vera – “All unmarried women must report to work in the streets...with the men.” Page 15.
- i. Pavel – “Why does the Council sit waiting while the whole Nazi army walks in?” Page 16.
- j. Pavel – “At least shouting lets the Nazis know we’re alive.” Page 16.
- k. Father – “But think – the Nazis want us to work for them! If we must work, we must eat. There’s that chance for life.” Page 16.
- l. Pavel – “The tanks and guards...they’re in the street.” Page 19.

- m. Raja – “The first transports for Terezin left the next day.” Page 19.
- n. A section about the children and their confusion upon their arrival in Terezin begins on the bottom of page 20 and continues through page 22.
- o. Raja – “And so VEDEM was born – and lived for three years, and helped us live....It was an invisible line of communication between the houses so that even across the dark yards and crowded barracks, the youth of Terezin grew up together.” Page 36.
- p. See references to the opera *Ludvik* above.
- q. Raja – “My name is Raja – I am a Jew; I survived Terezin – not alone, and not afraid.” Page 48.

*Area B: The Author and His/Her World*

Celeste Raspanti, playwright and author of *I Never Saw Another Butterfly*, is a former Catholic nun and retired college professor, who resides in St. Paul, Minnesota. She has served as an instructor at Alverno College in Milwaukee, Wisconsin, and most recently served as the Director of Special Projects for the University of Saint Thomas in Saint Paul, Minnesota. Raspanti has published several plays, three of which are about the Holocaust; her subsequent plays on this subject are *No Fading Star* and *The Terezin Promise*. Other works by Raspanti include: *Dear Mr. Noah*, *No Alterations*, and *Where the Lilies Bloom*. Information about Raspanti is difficult to locate, and after a lengthy search, only two credible sources were found. According to her biography on the Dramatic Publishing Company’s website, Raspanti realized she wanted to be a writer when she won the grand prize – a \$25 war bond – in a high school essay contest in 1943. After that point in her life, she did everything she could to make use of her writing skills,

but on her way to a career as a writer, she entered the convent and discovered a love for teaching; a profession she cherished even more than writing (Raspanti, “Where”).

When asked where the ideas for her plays come from, she admits that she finds her subjects everywhere, and sometimes they find her (Raspanti, “Where”). In 1964, she was perusing the poetry section of a bookstore in Chicago and picked up a book of poems titled, *I Never Saw Another Butterfly*. Raspanti thought it was just another book of poetry at first glance, but as she turned the pages she felt as though there was something different about this book. She was moved by the simple drawings and the unfiltered truth that came from the words of the children of Terezin. When she read the final page of the book that lists the child authors of each poem or drawing, she noticed the notation next to each of the names was “perished at Auschwitz,” except for one (Raspanti, “Where”).

The single child survivor was a young girl, who the book noted, had returned to Prague after the liberation. Raspanti did not know at the time that this single survivor, Raja Englanderova, was to become the central character of her play as well as a close personal friend. After reading the book, Raspanti knew she was committed to telling the story of the 15,000 children who passed through the gates of Terezin (Raspanti, “Where”).

Raspanti believes in the saying, “write what you know.” She also believes in order to know something, you must learn. As she was a Catholic nun living in Milwaukee, Wisconsin, she knew she did not know as much about the Holocaust as she needed to, and started her research. She began at the local college library, and expanded her search to the other nearby university libraries and beyond, where she found information about the Holocaust and the children of Terezin. Raspanti also corresponded

with the editor of *I Never Saw Another Butterfly*, Dr. Karel Lagus, who was the curator of the Jewish Museum in Prague at that time. She requested information and asked him questions about Terezin and the Holocaust. She also contacted local survivors of the Holocaust, listened to their stories, and interviewed them (Raspanti, “Where”).

In one of Raspanti’s letters to Dr. Lagus, she asked about Raja Englanderova: was she still alive? Could she be located or had she disappeared to live her life away from the memories and horrors of Terezin? To Raspanti’s surprise, Dr. Lagus knew Raja and conveyed she was now a doctor at a women’s clinic in Prague. Dr. Lagus was able to pass a letter along to Raja from Raspanti asking her permission to correspond with her about her experiences at Terezin. Raspanti soon received a response from Raja saying she was honored to be a character in the play and would be happy to answer any questions. She invited Raspanti to come visit her in Prague; several months later Raspanti traveled to Prague to visit Raja, and to visit Terezin. Raspanti’s formative question when writing the play was, “Why should Raja Englanderova have survived” (Raspanti, “Where”)? This question changed after Raspanti completed her research and visit with Raja: the question went from “why” to “how.”

In Nazi Germany during World War II, “social undesirables” were not acceptable in the Third Reich. Adolf Hitler came to the conclusion that Jewish people controlled too much of the wealth in Germany; they were therefore responsible for the financial woes of the country after World War I. Hitler decided that Germany and its territories needed to be “cleansed” of the Jews and other “social undesirables” such as homosexuals, the disabled, and anyone else the Nazis deemed unfit for their society. Concentration camps



were established throughout Germany, Poland and the Sudetenland (Southern territories) to house the unwanted persons.

The Nazi propaganda machine, being the efficient fascist sales tool that it was, managed to convince the Jewish people, and others who were not welcome, that they needed to move to the camps for their own protection. It was during this time that German youth and Nazi sympathizers vandalized Jewish owned businesses and property. The Nazis made the camps sound like resorts and safe havens to the Jewish families that voluntarily moved to the camps. Only upon their arrival did they realize the truth of the situation. Terezin, while different from many of the other concentration camps, was still far from an ideal place to live. As mentioned previously, the Nazis had designated Terezin a “model ghetto,” which simply meant outward appearances of normalcy would be maintained for the purposes of propaganda. There were no furnaces or gas chambers in Terezin like there were in Auschwitz and Dachau, but the living conditions were just as bad.

Food at the camps was inadequate at best; most residents were forced to live on the barest of rations each day. Seemingly everyday items, like apples, were cherished and became priceless to the lucky owner. Living conditions were crowded and unsanitary; a typical apartment designed for one family often housed five or six. Disease often ran unchecked through the ghetto due to minimal medical facilities. Every day, residents were selected for transport to other camps, when in reality they were being taken to their deaths in Auschwitz.

In all of this, the people of Terezin tried to maintain a “normal” existence. Although forbidden by the Nazis, children were sent to school. The schools and religious

teachings were held in secret locations or lessons were taught out in the open with teachers using everyday activities for instruction. The residents of Terezin were allowed to govern themselves through a town council and were also allowed to hold public events such as lectures, concerts and plays. It was this world that Raspanti researched and that Raja Englanderova was able to confirm in Raspanti's play.

As such, *Butterfly* is constructed as a memory play about Raja's experiences in the camp. Through the specifics provided in Raja's memories, the audience is drawn into her life and into the lives of those around her. As mentioned in Chapter I, the other characters are brought to us from Raja's mind and therefore represent the image of her friends and family (Maissen 51). This device allows for a connection to occur between the performance and the audience and, at its best, encourages the audience to experience empathy, and provide a deeper understanding of the unspeakable tragedy.

*Area C: World of the Play*

### **Connections**

*I Never Saw Another Butterfly* is about the memories of Raja Englanderova during the time she was interred at Ghetto Terezin by the Nazis during World War II. This play has most often been produced by high schools, colleges and a few regional theatres. There have been no significant productions to date, nor have there been many writings about this play except for the occasional play review and a thesis by Janet Maissen.

*Butterfly* is most often performed in a black box setting, with minimal furniture and props according to the small amount of information found about past productions. The one exception to this is the production mounted in January 2008 by Studio East in Kirkland, Washington. This production was staged on raked platforms, which formed the

Star of David. In my opinion, this overplayed the imagery – the audience knows the story is about Jews in a concentration camp, and there is no need to emphasize it further. The story is about survival.

The traditional staging for this play is on a thrust stage with a projection screen upstage center on which drawings of the children of Terezin are displayed during the play. In my staging, I kept true to this presentation as best as the facilities would allow. I created a thrust stage of platforms of varying heights to accommodate the various scenes (the school, living quarters, plaza, etc.) along with the projection upstage. It was through the children's art and poems that Raja found the ability to survive, which is why the projection plays a key part in the production.

For sound, I used a mixture of Czech and Jewish folk music for the pre-show. I also obtained music from the opera, *Brundibar* (used in the play as *Ludvik*), which played in the background during the final scene when Raja speaks about the children's performances. For the post-show music, I had thought again to use a mix of Czech and Jewish folk tunes, but I was careful to pick music that fit the mood and avoided tunes that were upbeat and light.

### **Relevance for a Contemporary Audience**

The Holocaust was not an isolated incident in our history. It does, however, have the distinction of the highest death toll of any genocide in recorded human history. Genocide is a concept where one group of people decides they do not like another group so they conclude that the world would be better off without said group. Unfortunately, this practice continues today and shows no sign of succumbing to obscurity. As citizens

of our planet, we need to be aware of the continued proliferation that occurs and do everything we can to avoid it.

### **Updating**

*Butterfly* is a period, historical play, and as such, does not require any updating. The traditional staging involves using a slide projector to project the children's drawings. I updated this to be a video projector on a rear-projection screen as mentioned in Chapter I.

The costuming of this piece usually involves the actors wearing very drab, distressed and ill-fitting clothing. I wanted to add to this a look of "heaviness" about the clothes. The world of the Jews in Terezin was physically and emotionally stressful and as a result their world would feel very heavy to them. It is also important to note without the possibility of buying or making new clothes, only the sturdiest of clothing would survive over a long period of time. The language also does not need to be updated.

### **Explorations**

The play takes place during a difficult time in world history. There are numerous primary sources available told by the survivors about firsthand accounts of what it was like in the concentration camps. The United States Holocaust Memorial Museum has an extensive online collection of recordings, journals, photos for free download. The Library of Congress website includes artifacts from survivors and some of the first Allied soldiers to enter the camps. There are also many books on the Holocaust and life in the concentration camps that have been published over the years that were useful. Once the show was cast, it would have been beneficial if I could have located a local survivor of

the Holocaust and see if they were willing to speak with the cast. Although, those that are still alive may have been too young to recall what it was like.

Aside from obtaining actual accounts from Holocaust survivors, it was also relevant to examine the “why” of the Holocaust. Why did Hitler want to get rid of the Jews? Why did his staff go along with this plan? A study of Hitler’s “Final Solution,” which was the plan for ridding Germany of the Jews and other undesirables, was essential.

The stories of African slaves brought to America provided additional insight about what it is like to be forcefully removed from the familiar and treated inhumanely. Slaves that were treated well by their owners whose lives soon turned to a painful existence parallels the trauma that the Jews faced with Hitler.

Other issues explored included human survival in difficult circumstances. How does a person survive during trying circumstances? It would have been helpful to research those that have survived similar situations: prisoners of war, political prisoners, accounts of hostages, and those who may have been wrongfully accused and imprisoned, for example.

#### *Area D: Production History*

### **Part I: Original Production**

*I Never Saw Another Butterfly* was first produced in 1967 by the Milwaukee Repertory Company at Alverno College in Milwaukee, Wisconsin. The author, Celeste Raspanti, was an instructor at the college during that time. The Milwaukee Repertory Theatre has continuously produced theatre at various venues in the city since 1954 and is currently housed at the Milwaukee Center in downtown Milwaukee. *Butterfly* was

produced as a special project between the college and the theatre company and was not part of the theatre company's regular season.

*Butterfly* is a reflection of the times in which it was written. The prejudice and bigotry against persons of color and the idea of social upheaval is reflected in the similar circumstances of the Jewish people in Nazi Germany. The initial production of *Butterfly* also reflects the experimental theatre movement, as discussed in Chapter I. A review or news article about the original production could not be located.

## **Part II: Subsequent Production History**

As previously noted there are three versions of the show available: the original full version, a shortened one-act, and a musical version. The one-act, pared down version was developed by Raspanti in the mid-1980s, and the musical version, from 2007, is the most recent incarnation. Production figures are therefore skewed as the three shows share one title and it would be difficult to discern which version has been produced with the greatest frequency.

The play did not enjoy early popularity, as productions of *Butterfly* were sporadic in the 1970s and 1980s. A search for news archives reveals that the show was not produced after the premiere production until 1974 by a high school in New Mexico. While there have been no productions of significant note, the frequency of staging this work increased starting in the early 1990s. Yearly productions grew from an average of one or two, to between five and ten productions per year. It is not clear why this jump occurred, but it could be due to the release of the one-act version a few years prior. As of the date of this writing, there are several productions slated to take place in the coming months.

*Butterfly* has been primarily performed by high schools, colleges and a few regional theatres, and is most often, from what I could find, performed as it was in its original production: in a black box setting, with minimal furniture and props, and a projection screen upstage where the children's drawings are projected during the play. Because the play is most often performed at the high school level, writings about any significant productions are difficult to locate. As stated above, there have been none to date, nor have there been many writings about the play except for the occasional play review, and a published thesis by Janet Maissen.

There was one staging that I found to be the exception to the norm. A production mounted in January 2008 by Studio East in Kirkland, Washington, was staged on raked platforms that formed the Star of David. Copies of reviews from a few subsequent performances are included in Appendix A.

*Area E: Problems - Perceived and Otherwise*

**Problematic Moments or Scenes**

- a. On page 10, Raja talks about her father being taken to the gas chambers in Auschwitz, which means Raja would have had to have been there before going to Terezin. According to known historical records, no Jews were ever shipped out of Auschwitz. Also, the population of Terezin was never certain what happened to the people that were sent away on the transports; there were only unconfirmed rumors.
- b. Some of the early scenes with the children are not in chronological order.

- c. On page 28, Raja questions where her friend Zdenka went and when she was put on the transport for Auschwitz. It seems like Raja does not know what goes on there despite the scene on page 10.
- d. Raja's line on page 11 is, "My number is tattooed here." According to numerous sources, Jews did not receive tattoos until they entered one of the death camps. Terezin was a ghetto, not a death camp like Auschwitz or Dachau. However, according to the script, Raja has arrived from Auschwitz and therefore may indeed have a tattoo, even though it is a historical impossibility that she came from Auschwitz (see (a.) above).
- e. On page 34, Raja says, "One by one the transports came. Mother, Father, Aunt Vera – they went." This creates a problem with the original notion on page 10 that Raja was with her father in Auschwitz and then returned to Terezin.

### **Problematic Actions**

- a. During the Sabbath scene with Raja's family, the mother blows out the candles. According to my research, the Sabbath candles were never to be extinguished before the end of the Sabbath or until they had burned out; whichever came first.
- b. Many of the Raja and Honza scenes are designed to show a passage of time by having the characters move to different pools of light for each mini-scene. This could be difficult to stage in the planned facility given the limitations of the lighting system.



### **Problematic Character Interpretations**

- a. The characters of the other children are not well defined or named (Child I, Child II, etc.).
- b. The actors playing the parts of the children will need guidance when developing their characters due to the lack of information in the script.
- c. As mentioned above, it will be difficult for the actor portraying Raja to reconcile the errors in the script regarding her supposed arrival from Auschwitz, when later in the play she mentions that her father was sent away to Auschwitz, yet does not go with him.

### **Problems Posed by Casting Difficulties**

- a. Raja needs to be someone with the stamina to be on stage for the entire production. There is no break in the action for this character.
- b. It would add to the authenticity of the show if elementary school-aged children were cast, but it would also add a great degree of difficulty and might create logistical problems concerning the rehearsal schedule.
- c. It may be difficult to find two people to play the roles of mother and father in an age-appropriate manner. They are the oldest characters in the script.
- d. Students generally do not like to audition for heavy dramas; they prefer comedies or musicals because they are considered to be more “fun.”

### **Problematic Representations of Race, Gender, Religion**

- a. There are two religious ceremonies in the play: the Sabbath scene and the wedding of Pavel and Irka. They represent a shortened, highlighted view, however, and are not completely accurate. Performing the ceremonies

accurately would add time to the production and may not be entirely relevant to the audience, but doing so could add a layer of authenticity.

- b. I would like for the “Loudspeaker” role to be played by an actor onstage in uniform. His costume must represent a German Wehrmacht officer’s uniform and not an actual Nazi uniform due to a possible negative reaction.

### **Problems Posed by Dialects**

- a. The residents of Terezin were mostly Czech and Polish. Having young actors perform a show with dialects could prove difficult as most young actors do not have the stage experience or vocal training for such a task. The use of dialects could result in the audience not being able to understand what is said. If dialects are used, it is strongly recommended that a dialect coach be brought in to help the actors.
- b. Some pronunciations may sound like the actor is using a dialect when they are simply pronouncing the word correctly.

### **Problems Posed by Pronunciation**

- a. The text contains words and names that are Czech and German in origin. See Section III, Area A for a pronunciation guide. The actors need to be sure to pronounce these words accurately for the characters to be believable.
- b. The students may not fully embrace the need for accurate pronunciation, which could lead to the audience not being able to understand the action.

### **Special Effects**

- a. The slide images of the drawings of the children of Terezin will need to be projected on a rear projection screen, which could be hard to find.

- b. A crew member will need to run the projector, and the slides must change with the action or scenes as to not detract from the onstage action.
- c. There are many train noises that occur between scenes that will need to be assembled into sound cues.

### **Problems Posed by the World of the Play**

- a. The characters in the play are living in a world of exile, away from their homes, families, friends and familiar surroundings.
- b. Everyday life in Terezin is a struggle for survival. Food and supplies are scarce, yet the characters strive for a sense of normalcy despite their current situation.
- c. The characters live in crowded conditions with no privacy, inadequate cleaning supplies, and disease.
- d. Jews were required to wear a Star of David on their clothing at all times, while homosexuals wore an upside-down pink triangle, and dissidents, a red spot.
- e. Most residents were underfed and malnourished, which resulted in a thin, gaunt look with grayish skin tones.
- f. The Jews of Terezin were proud of their heritage despite their circumstances.
- g. Many of the Jews sent to Terezin were considered to be from an upper middle class society. These people were well-educated and were used to having access to certain privileges and nice things, which they no longer have in the play.

*Area F: Applications*

**Technical Preparation**

- a. Limitations and Advantages of Venue.
  - i. The Windsor High School auditorium is a large, multi-use facility that was built in the late 1970s. At the time that the school was constructed, the Kodak corporation had a large manufacturing facility located near Windsor and needed a place to conduct employee meetings. The company contributed funds to the building of the auditorium to make it large enough to suit the needs of the company and the school.
  - ii. The auditorium was remodeled once approximately seven years ago to update the lighting system, replace the stage curtains, and add dressing rooms backstage.
  - iii. The total audience seating capacity is approximately 900 with two rear pods that can be closed off by moving walls, which reduces the main seating area to 600 seats.
  - iv. While the seating capacity is large, the acting area of the stage is relatively small at just 900 square feet (30 feet wide and 30 feet deep).
  - v. An orchestra pit with a removable cover is located in the downstage apron of the stage. If the pit is opened, the usable stage area is cut by one third.
  - vi. The auditorium is an odd shape, and the stage is placed in the corner of a box type structure. This means there are odd angles backstage that are not conducive to the movement and storage of scenic elements.

- vii. A wheelchair lift was installed in the down right corner of the apron a few years ago. The lift is white and has railings rising four feet above the stage floor. The lift effectively blocks sightlines from the house left seating area.
- viii. The front of house stage lighting positions are situated around the edge of the stage apron and fifteen feet above the stage floor. This placement makes it difficult to light the downstage acting areas effectively without the use of lighting trees placed in the seating area.
- ix. The lighting system has only 48 channels available for use. Two-thirds of the channels are located above the stage and are wired in pairs, which limits the capabilities of the system.
- x. The stage contains a backstage black traveler curtain and three legs on either side allowing for the masking of the backstage areas.
- xi. The stage is equipped with a mid-stage black scrim and a rear cyclorama on electronic roll drops.
- xii. The sound system is perhaps its best feature. It has a 24 channel mixing board and cable snakes on either side of the stage allowing for flexible placement of microphones and speakers.
- xiii. There are nine ceiling mounted speakers dispersed throughout the auditorium that provide effective sound coverage to every section of seating.
- xiv. The scene shop is located directly behind the stage with a garage door separating the spaces allowing for easy movement of scenery as needed.

- b. Early Sketches and Notes About Technical Elements of Concern:
- i. The concept sketch can be viewed in Appendix B.
  - ii. As this production comes from private funds, the budget was limited. I used existing materials, costumes, props and equipment in the theatre. Anything else needed was to be purchased or rented by me. It was not possible to fully realize my “shattered star” production concept due to funding limitations.
  - iii. I was concerned I would not be able to find the type of era appropriate costumes due to budget limitations.
  - iv. I placed a platform down stage center in front of the apron. I was concerned about the ability to light an actor at this position. I was able to achieve adequate lighting by using lighting trees from the house. However, the cabling needs and limitations of lighting circuits caused some interference with this plan.
  - v. There are many sound cues in the script the actors needed to hear. The design of the theatre makes it difficult to hear anything played over the main speakers to be heard backstage. I placed monitor speakers backstage so actors could hear the sound cues.
  - vi. The script required projections to be used during the show. In order to avoid shadows of actors crossing in front of the projector, I obtained a rear projection type of projector screen. Since the school did not have this equipment, I rented a screen for this purpose.

vii. The scenes between Raja and Honza take place over a period of time.

The script calls for the actors to move between pools of light to depict the time change. I could not create pools of light with the lighting positions available so I had to block the scenes so the actors moved to different lighted areas of the stage to reflect the progression of time.

c. Resource pictures, color samples

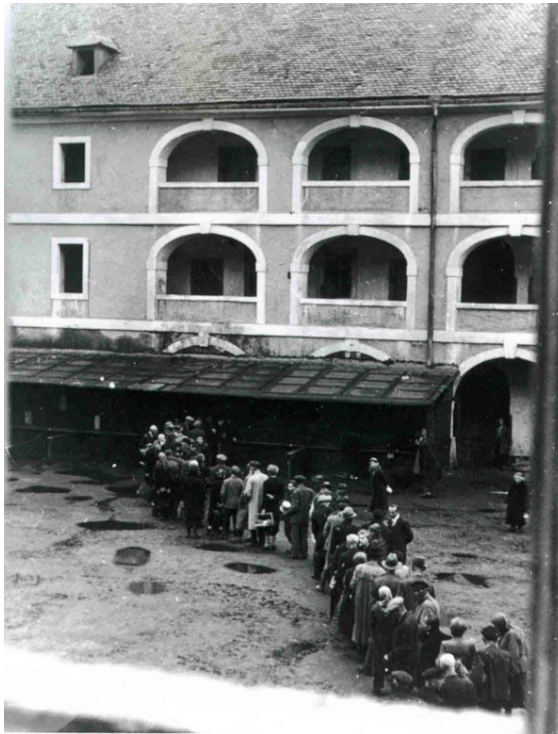


Fig. 6. Food line at Terezin, *Behind the Barbed Wire*, The Queens Courier: May 14, 2008; Web; 25 Oct 2010.



Fig. 7. Terezin. *Hacktreks in the Czech Republic*, John Fox Photography; Web; 20 Oct 2010.



Fig. 8. Terezin concentration camp. *Prague, Czech Republic*, Scott Klettke Photography; Web; 20 Oct 2010.





Fig. 9. Terezin barracks. *Prague, Czech Republic*, Scott Klettke Photography; Web; 20 Oct 2010.

- d. A scaled floor plan on scale drawing of playing area is available in Appendix C.
- e. A rendering of set is available in Appendix D.
- f. The lighting plot and layout is available in Appendix E.
- g. Costume resource pictures



Fig. 10. German Jews during the Holocaust. *Ushmm.org*; Web; 27 Oct 2010.



Fig. 11. A German couple wearing mandatory badges. *Ushmm.org*; Web; 27 Oct 2010.



Fig. 12. Jews assembled for transport. *Ushmm.org*; Web; 3 Oct 2010.



Fig. 13. Jewish children in the Lublin ghetto. *Ushmm.org*; Web; 3 Oct 2010.

h. Prop list and resource pictures

Character	Page	Description
Raja	7	Tattered bag of clothing, id tag
Officer	7	Clipboard w/paper
Irena	8	Sheaf of odd paper
Irena	8	Box of pencils placed behind cube onstage
Mother	13	2 Candles
		2 candlesticks
		Box of matches
		5 plates
		5 table knives
		5 forks
		5 spoons
		1 serving tray
		5 wine glasses
Pavel	13	Book
Father	14	Satchel
Rabbi	31	Prayer book
Children	32	Chuppah
Vera	32	Wine glass w/grape juice
Mother	32	Glass wrapped in linen cloth
Honza	34	Small journal or book
Honza	37	Rolled up scroll (Vedem)

Character	Page	Description
Honza	39	Small package with sausage inside
Child I	40	Book
Child II	40	Book
Child III	40	Book
Child IV	40	Book
Raja	44	Letter from Honza
Irena	46	Paper and pencil

Resource pictures



Fig. 14. Example of a chuppah. Frantz wedding. *Brian Nagy*; Web; 1 Oct 2010.



Fig. 15. Example of Sabbath candles. *Rockford Messianic*; Web; 1 Oct 2010.

i. Final production budget

Item	Qty.	Price	Budget	Actual
Production rights	3	\$65.00	\$195.00	\$195.00
Scripts	20	\$7.50/ea	\$150.00	\$150.00
Shipping	1	\$38.64	\$20.00	\$38.64
Facility charges			\$50.00	\$50.00
Janitor weekend	1	\$50.00		
Scenery			\$100.00	\$66.36
Rear projection screen rental		\$60.00		
Fabric dye for masking		\$6.36		
Lights			\$25.00	\$29.50
Gel	4	\$29.50		
Props			\$60.00	\$56.94
Plates	5	\$4.99		
Books	7	\$20.45		
Candles	4	\$2.00		
Pencils	15	\$5.50		
Drawing paper (various)		\$24.00		
Costumes			\$200.00	\$106.50
Shoes	3	\$27.00		
Stockings	1	\$6.00		
Satchel	1	\$7.00		
Ladies sweaters	3	\$14.50		

Item	Qty.	Price	Budget	Actual
Ladies blouses	2	\$4.00		
Ladies skirts/dresses	2	\$18.00		
Men's shirts	3	\$20.00		
Ladies scarves	3	\$10.00		
Advertising and programs			\$200.00	\$220.25
Program printing		\$145.25		
Advertising		\$75.00		
Miscellaneous				\$63.66
Cast party food		\$63.66		
Total production budget			\$1,000.00	\$976.85
Total ticket and concessions income			\$886.00	

It should be noted that because of my arrangement with Windsor High School, the production was funded entirely from my personal funds. All proceeds from ticket sales went to the drama club to fund upcoming projects and shows.

j. Production and rehearsal schedule

All rehearsal times are 3:30 p.m. – 5:30 p.m. unless otherwise noted.

Rehearsal location is the drama room unless otherwise noted.

Pages 1-20: Raja, Irena, SS guard, Renka, Mother, Father, Pavel, children

Pages 20-31: Raja, Irena, children, Erika

Pages 32-49: Raja, Honza, Irena, Rabbi, Irca, Pavel, children, SS guard

Monday, September 13                      Block pages 1-20 (no children)

Tuesday, September 14                      Block pages 20-31

Wednesday, September 15	Block pates 32-49 (no Father)
Monday, September 20	Work pages 1-20
Tuesday, September 21	Work pages 20-31
Wednesday, September 22	Work pages 32-49
Monday, September 27	Work pages 1-20 and all Raja/Irena scenes
Tuesday, September 28	Work pages 20-49
Wednesday, September 29	Cast viewing of “Schindler’s List”

Note: Everyone should be off book at this point.

Monday, October 4	Raja, Irena, Honza scene work
Tuesday, October 5	Work children scenes
Wednesday, October 6	Work through show
Monday, October 11	Run show
Tuesday, October 12	Scrub/work pages 1-31
Wednesday, October 13	Scrub work pages 32-49
Monday, October 18	3:00 – 5:00 p.m. Run show
Tuesday, October 19	3:00 – 5:00 p.m. Run show

The rehearsal times for the following days are 6:00 p.m. – 9:00 p.m.

Monday, October 25	Technical rehearsal and cue to cue
Tuesday, October 26	Dress rehearsal (costumes only)
Wednesday, October 27	Final dress (costumes and make-up)

Call times for performance nights are 6:00 p.m. for all actors and crew.

Thursday, October 28	Opening night performance
Friday, October 29	Performance #2



Saturday, October 30

Closing night

The set strike and cast party will follow the final performance.

### **The Casting and Rehearsal Process**

- a. Securing a venue for the production.
  - i. Prior to casting the show there was work to be done in securing a venue for the production. In my position as the part-time technical director for Windsor High School, I do not have the privilege of planning a production or event as school faculty do. Fortunately, the drama teacher at WHS was in favor of the idea of having a second fall production so she could produce a smaller musical and still serve the needs of the students by presenting two shows at roughly the same time. After a bit of negotiation with the school principal, a workable slot was found on the calendar and the parameters for the production were finalized. The deal was as follows: I agreed to finance the production, and the school would waive the facility rental charges, but I would have to pay the weekend janitorial fee of \$50.00 for the one Saturday night performance.
- b. Scouting the talent pool.
  - i. Before I could cast the show, casting for the fall musical took place. I was allowed to sit in on the auditions to see some of the talent I might use for my production. There are very few students in the WHS drama program who can actually sing; obviously I was not going to be able to use those students. It was a chance for me to see which students were better actors than singers and to make sure they signed up to audition for my show.

- c. Preparing for auditions.
  - i. Through my years of experience in theatre I know most of the time actors want the lead parts. I knew it was likely that all of the girls trying out for the show would want to play Raja and the boys would all want the role of Honza.
  - ii. I decided to pick two scenes that included the characters of Raja and Irena as well as two scenes for Honza and Raja. Those interested in the roles of Irena or Honza had to audition using both scenes for that character. Those interested in playing Raja had to audition using one of the scenes with Irena and one with Honza. This was done to evaluate the chemistry between different actors.
  - iii. Whomever I chose to play Raja will need to be able to work with the actors playing Irena and Honza above all others, since the more dramatic scenes include those characters.
- d. The auditions, day one.
  - i. I scheduled auditions to take place over two days. The first day was a general audition call and the second day was for callbacks only. Auditions took place one week after the fall musical was cast.
  - ii. Unfortunately for me, the more talented students were cast in the fall musical and thus ineligible to audition for my show since the rehearsals would be held simultaneously.

- iii. On the first day of auditions, I had double the amount of girls and half the number of boys needed to cast the show. Most of the female hopefuls were freshmen and sophomores with little or no theatre experience.
  - iv. Of the three young men at auditions, two were wrong for the part of Honza, both physically and in acting ability. The third boy would require a lot of work on my part to bring his acting ability up to an acceptable level.
  - v. By the end of the first day, I narrowed the list down to two possible females for the roles of Irena and Raja. I had also been told I would have a few more girls and more guys on the second day due to a field trip that had prevented some students from auditioning on the first day.
- e. Auditions, day two.
- i. I decided to call everyone back for the second day of auditions because I knew I would see some who could not audition the day before, and I wanted to see them in combination with some of the actors from the first day.
  - ii. Fortunately for me, I had a few more boys try out on the second day. I now had enough boys to fill all of the male roles, so I announced to the room that all of the boys were in the show, and I just had to determine what parts they would play. I also announced to the girls that I had some hard choices to make and not to take it personally if they did not get cast; it just meant they were not right for the roles in the show and to please continue to audition for future shows or volunteer to help in other ways. I

think this is something every theatre teacher should say when casting a show to help soften the blow a bit.

f. Casting the show.

- i. Auditions were complete and it was now time to cast. My choices for Raja were between a sophomore with limited stage experience, and a junior with much more training. The junior had an outgoing personality and seemed a bit unfocused during the auditions, whereas the sophomore took it seriously and gave it her best effort. I also learned that the junior had been less than reliable in her attendance at rehearsals for the previous spring production, so this sealed the decision for me. I could not afford to cast someone in a lead role, who had proven to be unreliable in the past. I had too much at stake to take that risk.
- ii. As for the boys, the only real dilemma I had was in casting the roles of Pavel and the SS Guard (Loudspeaker). I had decided to replace the disembodied voice of the Nazi guard with a live actor both for dramatic effect and as a concept statement. Both boys who auditioned were equal in many ways. They had similar talent, physicality, and both had outgoing personalities, but it seemed that one read the part of Pavel a little bit better, so he was chosen.
- iii. I filled the rest of the parts as best as I could, with an effort to involve as many newcomers in order to bring new lifeblood into the program.

- iv. I went as far as to cast understudies for each of the lead roles (Honza, Irena and Raja), and two others: one for the remaining male roles and one for the remaining female roles.
- g. Rehearsal week one.
  - i. The Holocaust was one of the biggest tragedies in human history. It represents the very worst concerning the capability of human beings. Because of this I began the rehearsal process with a short lesson on the Holocaust. Many of the students had some idea of what the Holocaust was about, but only a few knew the true scope of the event.
  - ii. The lesson included excerpts of diaries and witness accounts from Jews held in ghettos and concentration camps. The material was obtained from the United States Holocaust Memorial Museum, which has a vast online collection.
  - iii. When the lesson concluded, I asked the students some questions about what they learned. We discussed the answers as a group, which seemed to lead to a greater understanding of the project we were undertaking.
    - a. What segments of our society today might feel marginalized and disrespected like the Jews of that era?
    - b. Imagine you have been told that you have one hour to pack up and leave your home. You do not know when or if you might be coming back. What do you pack? Why?

- c. What is more important to you: being alive or being free? Could you cope with being alive but not being able to do the things you like to do or have your favorite things?
  - d. The children of Terezin created drawings and poems. Do you think this was just something to keep them busy or do you think that such activities helped them survive their captivity?
  - e. My research indicated that the residents of Terezin did not actually know what was happening at Auschwitz; they had only heard rumors. If you were in Terezin at that time and found out that you were to be transported to Auschwitz, what might your reaction have been?
- iv. I plan to have a Holocaust survivor or a relative of a survivor come and speak with the cast. I have a contact, and we are trying to find a mutual time that works for her to come speak.
  - v. I am already having problems with students not showing up after the first rehearsal. I am not sure if they were unclear about the schedule posted on the callboard or if this might be an indication of problems to come.
  - vi. My cast consists of six freshmen, four sophomores, three juniors and two seniors. For two-thirds of the cast, this is either their first or second production. I have devised a series of “Acting 101” exercises and games in order to bring the less experienced cast members up to speed.
    - a. I do not want to use microphones for this production, so it is essential that the cast know how to project and use their voices effectively in the theatre. To accomplish this, I have chosen several vocal warm-ups and

exercises from Kristin Linklater's book, *Freeing the Natural Voice*. I plan to use these exercises at every rehearsal to create a sense of vocal awareness for the actors.

1. Breath support for stage voice.
  2. Stretching and relaxation techniques.
  3. Vocal resonator exercises.
  4. Articulator warm ups.
- b. The younger students may not know how to go about developing a character for their assigned roles. I created a character worksheet for them to fill out with my assistance.
1. There are six roles in this production that do not have names assigned to them in the script. I instructed the students playing these roles to come up with appropriate names for their characters. I advised them that a good place to start would be the United States Holocaust Memorial Museum's website and to specifically find names that were either Czech or Polish in origin.
  2. We discussed what it does and does not mean to "get into character" for a play.
    - a. It does not mean only memorizing lines and then reciting them out when it is your turn to speak.
    - b. It does mean using the information in the script, understanding the time period, and observing others to create another persona from within yourself that represents your character in the play.

It does mean becoming someone apart from yourself who has his or her own way of talking, moving and expressing him or herself in ways that you do not.

3. The students are to complete the character worksheets and bring them to rehearsals. I will then ask questions about their characters throughout the rehearsal process.
- c. For the first few weeks of rehearsals, I have also selected some entertaining games to coincide with the vocal lessons. The purpose of the games in the first few weeks is to get the students to relax, get to know each other better, and to build a sense of community among the cast.
- d. The show is now completely blocked at the end of the first week of rehearsal. Unfortunately, we only get to use the stage on Wednesdays because the cast of the musical needs the stage for dance rehearsals on all of the other days.
- e. Performance contracts were sent home with the students to be signed by them and their parents. The contracts outline the responsibilities of the student regarding rehearsal attendance, keeping their grades up so as to not be ineligible during the week of the show, expected code of conduct during rehearsals and performances, and what they can expect from the director.



h. Rehearsal week two.

i. I believe I have had my first casualty of the show, and hopefully the last.

The girl that I cast in the role of Renka attended the first rehearsal, but has not returned. She also has not left a note or tried to contact me regarding any situation she may be having. I have dropped her from the show and assigned one of the understudies to the role. The understudy was more than happy to step in to the part and is doing well.

ii. I am finding it difficult not to give a line reading to a student when I am not hearing the line with the intent I seek. In my previous directing experiences in professional theatre, I never would have needed or wanted to do so. I am consciously forcing myself not to be that kind of director with my students.

a. I have seen what "forced" direction does to a cast – they do not learn anything and do not have moments of discovery crucial to the rehearsal process.

b. This approach is helping develop my skills as a director by making me be more communicative and specific about what I want from the actors – although it can be quite aggravating when a student does not get what I am telling him or her. I sometimes have to stop the other students from giving a line reading to someone else as well.

iii. This week we were able to work through the scenes as scheduled. I am starting to get a better sense of my cast and what their potential may or may not be in this production. I have identified a few cast members who

could need some additional basic acting instruction in order to bring them up to roughly the same level as the rest of the cast.

i. Rehearsal week three.

i. I now fully realize the scope of what needs to be done for this production.

Never before in my career have I been responsible for all of the technical elements, directing and financing the show. It is quite a daunting task to be one person doing the job of many.

a. I was hoping to at least have a student assistant director help me out.

Unfortunately, she was also an understudy for the musical and has had to step into a role in the other show, which makes her unavailable.

b. My “shattered Star of David” concept for the set will have to be modified, since I lack the materials and funding to construct the design. I will instead arrange some black rehearsal blocks in a manner similar to what I had originally planned.

ii. Yet another casualty among the cast; this time it is my understudy for all of the male roles. He decided he did not need to be at rehearsals, so I have decided he does not need to be a part of this production.

iii. I tried to work “beat to beat” in the script this week, but it is difficult when the students are not yet off book. The deadline for line memorization is next week. I anticipate it will be easier for me to work the beats in the show once the lines are memorized.

- iv. The cast watched the Steven Spielberg film, *Schindler's List*, this week. I made sure I got permission from the principal and parents before the students could watch the film.
- a. Because some of the students had already seen the film, I decided to make it optional, but strongly encouraged them to view it with their fellow cast members.
  - b. My decision to make it optional was a mistake. About two-thirds of the cast attended the screening, and the rest apparently used it as time to slack off and not work on memorizing their lines as I had suggested. I should have required the screening for everyone who had parental permission to view the film (which included every cast member).
  - c. I led a discussion with the cast about the film following our screening.
    - 1. How did the film affect you personally?
    - 2. Do you think you understand the events surrounding the Holocaust better than you did before?
    - 3. Did the film affect how you thought of your character in our show?  
If so, how?
    - 4. What scene or scenes impacted you the most?
  - d. Many students agreed that many scenes were disturbing to them, but it helped them further understand the material. They also agreed that watching the film provided more images and thoughts to work with as far as developing their characters further.

- v. I have been unsuccessful in finding a mutual time for the family member of a Holocaust survivor to come and speak with the cast. She is retired and lives about fifty miles away. Because of her work as a volunteer at her local library, she is unavailable during rehearsal times.
- vi. Instead of having someone come and speak with the cast, I have created an assignment for them.
  - a. Each student is to go to the USHMM website and find a diary entry or witness accounts of what life was like during the Holocaust and present it to the rest of the cast at the next rehearsal.
- j. Rehearsal week four.
  - i. I am seeing a distinct shift in the characters the students are portraying. They seem to now have more depth and life than in previous weeks. The fact that they no longer have scripts in their hands helps as well. I believe the screening of the film helped immensely to bring the material to life.
  - ii. I am trying to undo some personal speaking habits of both lead actors. They both speak the same way, a quick staccato type of speech, and they both routinely drop the ends of sentences. I remind them to slow down, stretch out the words and support their speech. This works for a few minutes before I begin to hear the staccato again. For now, I will continue to remind them every time I hear it, and hopefully it will stop altogether.
  - iii. I have discovered that the student playing Irena can be somewhat inconsistent in her blocking. She hardly ever performs the scene the same way twice. I cast her in the part because she had a nurturing nature about

her, which is ideal. She has an odd way of moving and standing when on stage. When she enters or exits, it never seems to be in a straight line.

When standing, she is always at a 45-degree angle to the audience in a wide stance. She also exhibits extensive upper body movement with her hands and arms; it lacks any kind of focus or purpose for her character.

a. I have addressed these items with her and she was doing much better at the end of the week, but there were still times that she reverted back to her old habits.

iv. I am starting to see I actually have a show here. Most of the cast have found their characters and are working to improve upon them.

a. One scene is a total disaster, mainly because the actors have not taken the time to work on their lines. The scene was so bad because of skipped or wrong cues when we first ran it this week, that I stopped them halfway through and sent them all into the hallway to run the scene as many times as they could until rehearsal was over.

k. Rehearsal week five.

i. I have lost another actor this week. The freshman girl I assigned to the part of Aunt Vera apparently was having some difficulties adjusting to life in high school. Her parents, after discussing the situation with school officials, have decided to move her to another school. My last understudy now gets to take the stage. I am hoping everyone stays healthy, because now I am out of options should anything happen.

- ii. We had our first run through of the entire show this week. It was rough, but not terrible. The family scene is much improved over last week's debacle, but now we have a new Aunt Vera to work into the show, which will be a little difficult at this point.
- iii. Following the run through, I dedicated the following rehearsals to a process I like to call "scrubbing" the show. I broke the show into two parts and worked moment to moment in the script. We worked part one on the first day and part two on the second.
  - a. When I saw a problem or something was not working well, we stopped and fixed the issue, ran the section in question again, and continued on once corrected.
  - b. This can be a tedious process for students who are not onstage at the time. I had warned them to bring homework or something to do.
- iv. Next week is a week-long fall break for the students. I am allowed to have rehearsals at the beginning of the week. I will be missing a few cast members due to vacations planned prior to the show, but a majority of the cast will be able to attend. I would be uncomfortable with the thought of not being able to rehearse at all for a week before performance week.
- 1. Rehearsal week six.
  - i. Over the weekend, I ran into a friend of mine in Denver while I was shopping for costumes (he was doing the same). He happened to have a friend of a friend with him who was here from the Czech Republic on an artist exchange program.

- a. He knew of the show I was directing and had seen it before. He asked if my actress playing Raja (he pronounced it Rye-yah) was any good. My heart froze – we had been pronouncing it Rah-zha, based on the pronunciations I had found from a previous production.
  - b. Fortunately, I had a copy of the script with me and he sat down with me while we went through all of the proper names and checked the pronunciation.
  - c. My cast was less than enthused when I arrived at rehearsal the next day and announced what had happened. I passed out a corrected pronunciation guide to the students and it took a few days for them to adjust their speech to the new pronunciations.
- ii. The students are on the stage using the set for the first time. For the most part it worked well.
- a. I was not sure if putting the SS officer up on the platform covering the wheelchair lift would work as a concept or not, but once I saw him up there I decided it was a good decision.
    - 1. Having the officer on the platform makes it appear as if he is a menacing overlord of her memories, which is what I was going for after all.
- iii. I had to move the dining room table for the family scene to the other side of the stage because of sight lines. The wheelchair lift on stage right creates an imbalance and made the stage look too crowded on one side.

- a. Moving the dining room table creates another problem with traffic patterns. When it was on stage right, it was easily moved offstage into the wings when the family scene was over.
- b. There is no room to move it offstage left. Our only option would be to take it off stage right where it was supposed to go originally. We tried this scene change a few times with disastrous and time consuming results. I have decided to leave it where it is and have adjusted the traffic patterns so it does not appear to be in the way of the actors as they enter and exit.
- c. After watching the show from the house, I saw a few things about the set that I wish I could change.
  - 1. I wish I had another raised platform or two for Raja and Honza to work with.
  - 2. Unfortunately, I do not have the available lighting equipment to create a few more acting areas.
- iv. I discovered that I need to improve my skills as a costumer. I do not know ladies dress sizes at all. However, I am able to determine what garments might be appropriate for a given era, even though they may not be from the specified era.
  - a. I had great difficulty finding head scarves for the women. I substituted some large floral fabric dinner napkins I found at a thrift store. I did not bother to tell the students what the items actually were.



- b. Fortunately, men's fashion has not changed so much and I was able to costume the men much more easily than the women.
- m. Final rehearsals.
  - i. I decided to start the week with a cue-to-cue technical rehearsal. Even though I wanted to do a run through of the show since the students had been on break, I decided to go with the cue-to-cue anyway. I have seen far too many high school shows fail outright or not reach their full potential because not enough attention was paid to the lighting, sound, scene changes, or props.
  - ii. The start of our rehearsal was delayed when the technical crew could not produce sound from the main speakers. After thirty minutes of trying to find the problem, I decided to proceed with the sound coming only from the monitor speakers onstage.
    - a. I knew the problem was most likely caused by an inadvertent pushed-in button, but did not have time to look for it.
    - b. The system was easily fixed the next day in a matter of seconds when I had a chance to look at the soundboard. It was an operator error, as suspected.
  - iii. The soundboard operator was cutting the sound cues at the end, thus trying to avoid having the cues play through. All of the sound cues for the show had been transferred to his iPod and I asked if it was capable of only playing one cue at time. The response was, "Oh, yeah, forgot about that."

- iv. We did not make it through the entire show on the first night due to the delay caused by the sound system, but we were within fifteen minutes of the end.
  - a. I do not like to hold students beyond the scheduled rehearsal ending time. I know parents are waiting and the students may have homework to be completed. I have to respect the parameters I set for myself, and the students.
- v. The second and third nights were devoted to dress rehearsal and running the show. I wanted the cast to get a sense of the rhythm of the show. I told the students to run the show like it was a performance and we would fix any problems afterward.
  - a. There was a surprising development of character from the students in the family scene. The costuming and the lights helped them embody their characters more than they had in previous rehearsals. It was a delightful surprise to see, what had previously been the worst scene in the show, improve so drastically and come to life.
  - b. There was a definite difference in performance levels between the second and third nights. The actors were becoming more confident and finally doing some additional exploration of their roles.
  - c. I am looking forward to see if their growth continues through closing night.

- vi. The light cues were off on both nights. I discovered that the board operator did not know how to run the light board in the two-scene preset mode and was instead running everything off of the submasters.
  - a. This caused the cues to be slow and incorrect. On the second day, I showed her how the light board needed to be run using the two-scene preset function. The light cues for the final dress were much improved.
- vii. I lost yet another cast member this week. The student I had cast in the role of the Rabbi, whose attendance has been inconsistent to date, has failed to come to the final rehearsals of the show. For something like this to happen at this point, losing the Rabbi was the best-case scenario. He performs the wedding scene, and as such, has a book as a prop so he can therefore simply read his lines. Luckily for me, a student in the musical volunteered to step in and had most of the lines memorized by opening night.

n. Master cue list for all lighting, sound, video, movement and business.

Cue type	#	Page	Role	Description/cue line
Video	1	7	n/a	Slide 1 - pre-show
Sound	A	7	n/a	Opening music/voiceover
Lights	.5	7	n/a	House to ½ - take with Sound A
Lights	.7	7	n/a	House out - take after third voiceover
Video	2	7	n/a	Slide 2 - take after third voiceover
Move		7	Raja	Move to DSC platform in dark
Move		7	SS Officer	Move to DSR platform in dark
Lights	1	7	Raja	Lights up on Raja
Lights	2	7	Raja	“...and I survived Terezin”
Sound	B	8	SS Officer	“...October 16, 1941.”
Lights	3	8	SS Officer	“Among them were children...”
Video	3	9	n/a	Slide 3 - after Sound B completes
Move		9	Irena	Enter SL cross DS
Move		9	Raja	Cross US to group
Move		9	Renka	Enter SR cross to Irena
Move		9	Children	Follow Renka
Move		9	Raja	Stay with child group
Move		9	Renka	Exit SL at end of scene
Move		9	Children	Follow Renka/exit
Move		9	Raja	Stay put
Lights	4	9	Renka	Take as group exits

Cue type	#	Page	Role	Description/cue line
Move		10	Irena	Cross to Raja – “never got his shoes”
Move		10	Raja	Recoil at Irena’s touch
Video	4	10	Irena	Slide 4 – “What is your name?”
Move		10	Irena	Prepare classroom while talking
Move		10	Irena	Cross to Raja – “...be afraid either.”
Move		11	Irena	Take Raja arm – “...tattooed here.”
Move		11	Irena	Look through Raja’s bag, take ID tag
Move		11	Irena	Escort Raja to CS, show drawings
Move		12	Raja	Embrace Irena at end of scene
Sound	C	12	Raja	Music – “name...is...Raja.”
Move		12	Irena	Exit SL after embrace
Lights	5	12	Irena	Take on Irena exit
Move		12	Raja	Cross DS at end of scene
Lights	6	12	Raja	Take on “...afraid to remember.”
Video	5	12	Raja	Slide 5 – take with lights 6
Move		12	Raja	Cross USL at light change
Move		12	Mother	Enter USL with candles
Move		13	Raja	Look off SL
Move		13	Pavel	Enter SR with book
Move		13	Pavel	Cross to SL dining chair and sit
Move		13	Father	Enter SL
Move		13	Vera	Enter SL behind Father

Cue type	#	Page	Role	Description/cue line
Move		13	Raja	Cross DS of table to Father
Move		13	Vera	Move to SL of Mother
Move		13	Mother	Bring in table items
Move		13	Raja	Bring in table items
Move		13	Father	Sit at dining chair SR side of table
Sound	D	14	Father	Take on "...I'm here."
Move		14	Pavel	Cross quickly to SL look up
Move		14	Family	React to sound cue
Move		14	Pavel	Cross DS a few steps, "Nazis..."
Move		14	Vera	Sit SL dining chair, "Pavel, if you.."
Move		14	Raja	Cross to behind Father's chair
Move		15	Mother	Continue to bring items to table
Move		16	Pavel	Getting agitated – "Irca"
Move		17	Pavel	Approach Father – "What cowards!"
Move		17	Father	Stand angrily – "Pavel!"
Move		17	Father	Stage slap Pavel – "star is yellow!"
Move		17	Pavel	Turn away SL after slap
Move		17	Father	Turn away SR after slap
Move		17	Mother	Cross angrily to Pavel on line
Move		17	Vera	Try to restrain Mother – "Anna..."
Move		18	Mother	Get in Pavel's face
Move		18	Pavel	Submit to Mother

Cue type	#	Page	Role	Description/cue line
Move		18	Pavel	Had enough – “for God’s sake!”
Move		18	Mother	Back in Pavel’s face
Move		18	Mother	Turn back to Father – “all lost.”
Move		18	Father	Cross to Mother – “Weak?”
Move		19	Father	Cross back to table – “Come now...”
Move		19	Family	Move around table for ceremony
Move		19	Mother	Light candles
Sound	E	19	Mother	Tanks – “Blessed art thou...”
Lights	7	19	Mother	Take two beats after prayer ends
Video	6	20	n/a	Slide 6 - take with blackout
Move		20	Family	Clear cups and candles, exit SL
Move		20	Raja	Cross DSL in blackout
Lights	8	20	Family	Take after five counts in black
Move		20	Erika	Enter SL, cross to Raja
Move		20	Erika	Exit SL at end of scene
Lights	9	20	Raja	Take after “...day we left home.”
Video	7	20	n/a	Slide 7 - take with lights 9
Move		21	All	Cross SR to SL – “Jews, Achtung!”
Move		21	Children	Separate from group meet at center
Lights	10	21	SS Officer	Take after “Schnell! Schnell!”
Move		21	Irena	Comfort children
Lights	11	22	Irena	Take on “sit close together.”

Cue type	#	Page	Role	Description/cue line
Video	8	22	n/a	Take with lights 11
Move		22	Children	Move to cubes and sit
Move		22	Raja	Move to DSC cube, sit after speech
Move		22	Irena	Pass out paper and pencils
Move		23	Children	Free block – stand when motivated
Video	9	23	Raja	Slide 9 - “...here in the ghetto.”
Lights	12	24	Raja	Take on “When I go home...”
Video	10	24	n/a	Slide 10 - take with lights 12
Move		24	Children	Freeze on light change
Move		24	Raja	Cross to bench SR
Lights	13	24	Raja	Take on “...so dear and fair.”
Move		24	Raja	Cross back to DSC cube after poem
Video	11	24	Child I	Slide 11 - take on “...in the world.”
Move		24	Children	Free block – stand when motivated
Video	12	24	Child I	Slide 12 – take on “..quite different”
Video	13	25	Child IV	Slide 13 – take on “the dead away.”
Video	14	25	Child III	Slide 14 – take on “came at all.”
Video	15	26	Raja	Slide 15 – take on “fought for them.”
Video	16	26	Child III	Slide 16 – take on “bird in a cage”
Video	17	26	Child III	Slide 17 – take on “hardly ever runs”
Video	18	27	Child I	Slide 18 – take on “night with Eva”
Video	19	27	Raja	Slide 19 – take on “the world today”



Cue type	#	Page	Role	Description/cue line
Video	20	28	Child II	Slide 20 – take on “would go away”
Lights	14	28	Child III	Take on “the parting was hard”
Move		28	Children	Exit slowly SR
Move		28	Raja	Stand
Sound	F	28	Raja	Take on “Zdenka was riding”
Video	21	28	n/a	Black slide - take with sound F
Move		28	Irena	Enter SL cross to cubes, tidying
Move		29	Irena	Feigning ignorance
Move		29	Raja	Pursue Irena, demand truth
Move		30	Irena	Comfort Raja
Move		30	Raja	Grab pictures from Irena
Move		30	Irena	Take pictures back
Move		30	Irena	Frustrated with Raja’s attitude
Move		30	Irena	Take Raja, gently force to sit
Move		30	Irena	Get to eye level with Raja
Move		30	Irena	Rise at end of line
Move		30	Raja	Embrace Irena, spontaneously
Move		30	Irena	Exit SL
Move		31	Raja	Cross DSC on Irena exit
Lights	15	31	Irena	Take on Irena’s exit
Lights	16	31	Raja	Take on “to believe in life”
Move		31	Irc/Pavel	Enter holding hands SL cross DSL

Cue type	#	Page	Role	Description/cue line
Move		31	Rabbi	Enter SL
Lights		17	Rabbi	Take on “and some friends”
Move		32	Rabbi	Cross to UC
Move		32	Irca/Pavel	Cross to UC centered DS of Rabbi
Move		32	Children	Enter with chuppa, cross to UC
Move		32	Family	Enter SR stand in diagonal line
Move		32	Irca’s friends	Enter SL stand in diagonal line
Move		33	Vera	Hand glass of wine to Rabbi
Move		33	Vera	Take glass back from Rabbi
Move		33	Mother	Set wrapped glass down near Pavel
Move		33	Pavel	Stomp on glass
Move		33	Mother	Remove wrapped glass
Move		33	All	Exit back the way you entered
Move		33	Irca/Pavel	Stand center holding hands
Move		33	Irca/Pavel	Exit once all others are gone
Move		34	Raja	Cross DSC
Lights	18	34	n/a	Take on exit of Irca and Pavel
Sound	G	34	Raja	Train – take on “boarded, sealed”
Lights	19	34	n/a	Take with sound G
Move		34	Raja	Cross DSL in blackout
Move		34	Honza	Enter and cross to DSL in blackout
Lights	20	34	n/a	Take with completion of sound G

Cue type	#	Page	Role	Description/cue line
Move		36	Honza	Starts to exit SL, stops and turns
Move		36	Raja	Exit with Honza
Move		36	Raja	Cross to DSR in blackout
Lights	21	36	Honza	Take on “if you want to”
Lights	22	36	n/a	Take after five count blackout
Move		36	Honza	Enter SL, cross to Raja
Lights	23	38	Honza	Splitfade on “Good night”
Move		38	Raja/Honza	Cross DSL in blackout
Lights	24	38	n/a	After two count blackout
Lights	24.5	38	Raja	Splitfade on second “thank you”
Move		38	Raja/Honza	Cross to center in blackout
Lights	24.7	38	n/a	After two count blackout
Lights	25	39	Honza	Splitfade on “look for it”
Move		39	Raja/Honza	Cross DSR in blackout
Lights	26	39	n/a	After two count blackout
Lights	27	39	Raja	Splitfade on “you’re so brave”
Move		39	Raja/Honza	Cross to center in blackout
Lights	28	39	n/a	After two count blackout
Move		39	Honza	Exit SL
Move		40	Raja	Cross to DSC edge of stage, sit
Lights	29	40	Raja	Splitfade on “please come back”
Lights	30	40	n/a	After two count blackout

Cue type	#	Page	Role	Description/cue line
Move		40	Irena	Enter SR, cross to Raja
Move		40	Raja	Stand as Irena approaches
Lights	31	41	Irena	Take on “we survive each today”
Move		41	Raja	Cross DSL on light change
Move		41	Children	Enter SL, sit on floor
Move		41	Irena	Enter SL, begin conducting children
Move		41	Children	Pantomime singing
Move		41	Child III	Signal guard approaching
Move		41	Children	Stop singing, open books
Sound	H	41	Raja	Take on “Irena brought Ludvik”
Move		41	Children	Pantomime putting on costumes
Move		42	Child II/V	Pantomime being birds
Move		42	Honza	Pantomime building cages
Move		42	Child III	Recruits the other children
Move		42	Children	March at/chase Honza offstage
Move		42	Children	Return to free birds
Move		42	Children	Bow at Irena
Move		42	Irena	Pantomimes clapping
Move		42	Irena/children	Exit SL
Lights	32	42	Irena	Take on group exit
Lights	33	42	Raja	Take on “Ludvik, with the”
Move		42	Raja	Short cross SL

Cue type	#	Page	Role	Description/cue line
Lights	34	43	Raja	Take on “who remember Terezin”
Move		43	Raja	Cross to DSC edge of stage in black
Lights	35	43	SS Officer	Take on “Honza Kosec”
Sound	I	43	n/a	Take with lights 35
Move		43	Honza	Enters SL, crouches
Move		45	Honza	Exits SL
Lights	36	45	Raja	Take on “goodbye”
Sound	J	45	n/a	Take with lights 36
Sound	K	45	n/a	Take two beats after end of sound J
Move		45	Raja	Stands
Lights	36.5	46	Raja	Splitfade on “you ever loved”
Lights	36.7	46	n/a	Take after two count blackout
Sound	L	46	n/a	Take with lights 36.7
Move		46	Irena	Enter SL with light cue
Move		46	Irena	Cross to cubes, write letter
Move		46	Irena	Fold letter, leave for Raja
Move		46	Irena	One last look, exit SL
Lights	37	47	Irena	Take on “goodbye”
Move		47	Raja	Cross to DSC platform
Sound	M	47	Raja	Take on “alone, alone”
Move		47	All	Take final tableau positions
Lights	38	47	n/a	Take after five counts

Cue type	#	Page	Role	Description/cue line
Lights	39	48	Raja	Take on “not afraid”
Video	22	49	n/a	Take with lights 39
Move		49	All	Exit stage
Lights		49	n/a	House up after five count blackout

## 2. Performances

### a. Opening night.

- i. The first performance was good. The students put forth their collective best effort and it was a definite improvement over the previous night.
  - a. Everyone seemed more confident in his or her respective roles and there were no major hiccups in the show.
  - b. A few of the light cues were incorrect. I discovered some of the levels had been transposed from the previous cue sheets.
  - c. The houselights were recently replaced in the auditorium and are still not quite correct, which led to one side of the house popping on just after the show began. The technical crew corrected the problem quickly.
- ii. The show was well received by the forty audience members in attendance. I received many compliments the next day from the teachers who had attended the first show.

### b. Second performance.

- i. The actors continue to grow in their performances on stage. I am seeing a more cohesive show than the previous night. Cues are being picked up,

arrows are landing, and the light cues are correct. Everything on the stage is going well.

- ii. The family scene was better than it has ever been before. Pavel was rebellious, and Mother and Father were as angry and frustrated as I wanted them to be; it worked well.

- iii. Backstage was in chaos and the cast and crew were being sloppy.

Someone tripped over the supports for the flat blocking the bottom portion of the projection screen and knocked it over.

- a. The projection screen and the masking flat are behind a black scrim.

The audience may have heard the noise, but I realized what had happened.

- b. The student running the video projector missed a few cues and brought up the ending slide several minutes before the end of the show. To his credit, he did not try to go back to cover the mistake and just let it be.

- c. The students had moved one of the couches near the projection station because the orchestra light used by the video operator allowed them to see to read or whatever it was they were doing.

- 1. This caused the video operator to be distracted miss his cues.

- 2. I moved the couch away for the final night.

- c. Closing night.

- i. Chaos ensued a little over an hour before curtain. The lock on the boys' dressing room door would not open from either side and I had students trapped in the room as well as students who needed to get ready for the

show. After trying to locate a janitor with no luck, I decided it was time to get out the power tools and break into the room. Twenty minutes later, the door was open and the boys continued to get ready. I am left wondering how I am going to explain that one to the maintenance staff.

- ii. The locked door interrupted my show preparations and once the show began, I realized what things I had forgotten to set.
  - a. I had forgotten to get a new glass to break for the wedding scene.
  - b. I had not yet set the wrapped sausage.
- iii. Just after I had finished my curtain speech, the area microphone we were using for the SS officer on his platform fell to the stage floor. I walked back to the stage and picked it up.
  - a. The actor noticed the missing microphone and wisely made the choice to project his voice.
- iv. Parts of the closing night performance were better than the other two nights, but some were the same or had reverted back.
  - a. The children were excellent tonight, even though some of the light cues were off.
  - b. The family scene was good, but not quite as good as the previous night.
  - c. The Raja and Honza characters had a much deeper connection than they have ever had before, but both actors somehow reverted to their natural speech pattern.



- v. The performance was well received by the audience and I was proud of the job my students did with the show overall.

#### *Section IV. Visual and Textual Responses to the Script*

##### **Area A: Non-literal**

1. Collage (see Fig. 16).
2. Refer to the music of the opera *Brundibar* by Hans Krasa, referred to in the play as *Ludvik*.
3. Refer to the symphonic poem by Bedrich Smetana, “The Moldau,” used as a basis for the Czech national anthem and a variation of the theme appears in the national anthem of Israel.
4. Refer to Czech and Jewish folk music prior to 1940.
5. The poems of the children of Terezin included in the original book of *I Never Saw Another Butterfly*, by Hana Volavkova.

##### **Area B: Literal**

1. Sample drawings of the children of Terezin (see Fig. 17-21).
2. Pictures of Terezin (see Fig. 22-27).
3. Pictures of Terezin circa World War II (See Fig. 28-30).
4. The 1993 Steven Spielberg film, *Schindler’s List*.
5. The 2001 HBO mini-series, *Band of Brothers*, “Part 9 – Why We Fight.”
6. The United States Holocaust Memorial Museum in Washington, D. C.
7. Text of the opera *Brundibar* by Hans Krasa.
8. History, goals and plans of Hitler’s “Final Solution.”

Fig. 16. Collage of images.



Sample of drawings created by the children of Terezin:



Fig. 17. Helga Weisssova, *Arrival in Theresienstadt*, Terezin: A Sense of Place; Web; 5 Dec 2008.



Fig. 18. Unknown, *Transporting*, San Diego Arts: Draw What You See; Web; 6 Dec 2008.



Fig. 19. Kitty Brunerová, *Untitled*, United States Holocaust Memorial Museum; Web; 5 Dec 2008.



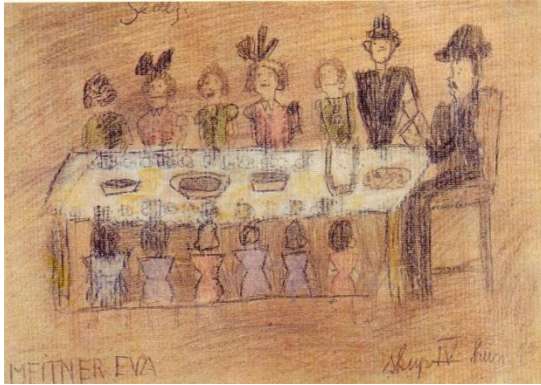


Fig. 20. Eva Meitnerova, *Sabbath Dinner*, United States Holocaust Memorial Museum; Web; 6 Dec 2008.

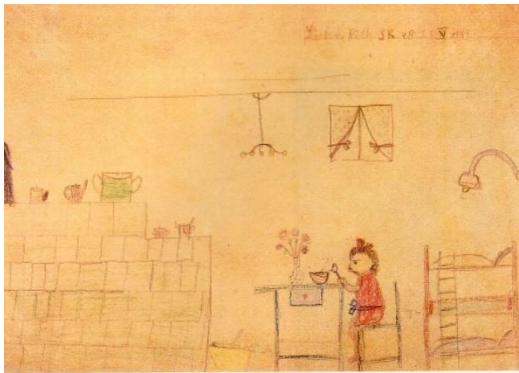


Fig. 21. Ruth Scerbaková, *Untitled*, United States Holocaust Memorial Museum; Web; 6 Dec 2008.

Pictures of Terezin (Theresienstadt):

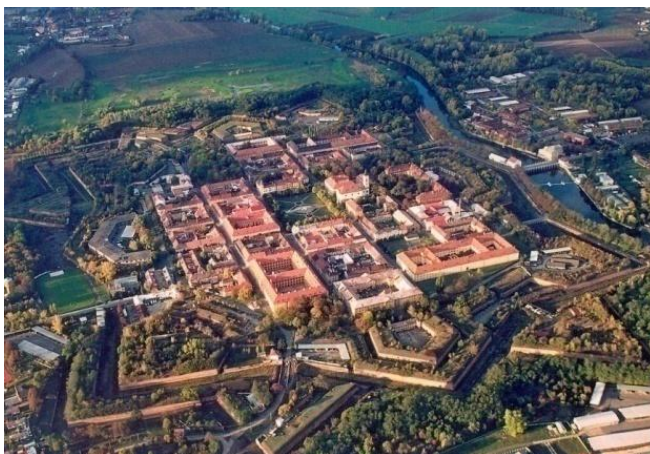


Fig. 22. *Aerial view of Terezin as it is today*, Terezin Memorial Photogallery; Web; 5 Dec 2008.

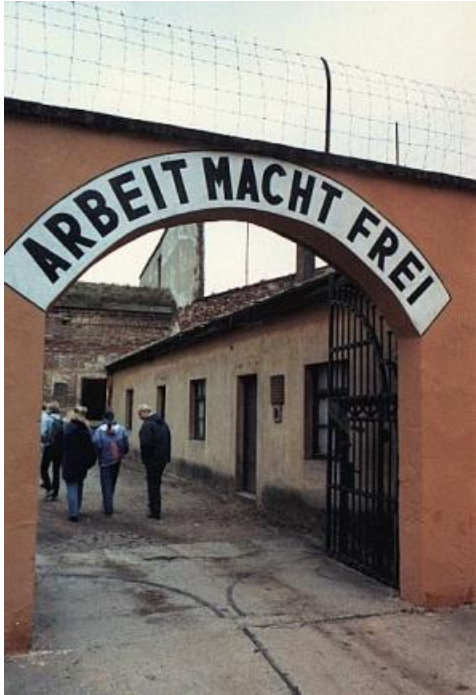


Fig. 23. *Main entrance to Ghetto Terezin*, University of Minnesota Center for Holocaust and Genocide Studies; Web; 6 Dec 2008.



Fig. 24. *The Terezin ghetto*, University of Minnesota Center for Holocaust and Genocide Studies; Web; 7 Dec 2008.



Fig. 25. *The main plaza of the Jewish ghetto in Terezin*, University of Minnesota Center for Holocaust and Genocide Studies; Web; 7 Dec 2008.



Fig. 26. *The barracks for single men in Terezin*, University of Minnesota Center for Holocaust and Genocide Studies; Web; 5 Dec 2008.



Fig. 27. *Dry moat in Terezin where the prisoners were allowed to grow vegetables*, University of Minnesota Center for Holocaust and Genocide Studies; Web; 5 Dec 2008.



Pictures from Terezin circa World War II:



Fig. 28. *Jews arriving in Terezin*, Holocaust Education & Archive Research Team; Web; 5 Dec 2008.



Fig. 29. *German guards of Terezin*, Holocaust Education & Archive Research Team; Web; 5 Dec 2008.



Fig. 30. *Children being led off of the transports at Terezin*, Holocaust Education & Archive Research Team; Web; 5 Dec 2008.

CHAPTER III  
PROMPTBOOK

*Given Circumstances*

**Environmental Facts**

1. Geographical location
  - a. *I Never Saw Another Butterfly* takes place in Terezin, Czechoslovakia (today's Czech Republic). Terezin is a walled city was originally built as a fortress in 1780 by Austrian Emperor Franz Joseph II to defend Austria against Prussian aggression of the time.
    - i. "Terezin was a fortress built by Emperor Franz Joseph II of Austria for his mother Maria Teresa. About sixty kilometers from Prague it slept quietly in its green valley under blue skies until...." (pg. 8), Raja Englanderova.
  - b. The climate of Terezin consists of hot, humid summers and cold, cloudy winters. Summer temperatures average 80-85° F. Winter temperatures have been known to dip below 0° F regularly. Spring and fall are the most temperate times of the year.
2. Date.
  - a. *Butterfly* is a memory play that takes place during World War II. While specific dates are used throughout the play, they are used only to serve the narrative of the story and as markers to signal the passage of time in the



play. We know the events in the play span a period of time from the fall of 1941 through the end of World War II in 1945.

- i. “October 16, 1941. First transports leave Prague for Terezin. Among them were children...” (pg. 8), Loudspeaker voice.
- b. Because the play is a memory play, the events and scenes are not linear. The character of Raja Englanderova serves as a narrator of the story and these are her memories. One scene occurs before her arrival in Terezin, but all others occur after.
  - i. “I could tell Irena the things I was remembering. I was no longer afraid to remember...” (pg. 12), Raja Englanderova.
  - ii. “Raja turns to observe the scene upstage coming to life as the lights come up. She sees her mother readying the table for the Sabbath.” (pg. 12), ‘stage directions.’
- c. Some scenes bridge long periods of time. The script often moves through time, as we scan only portions of Raja’s memories.
  - i. “It was months before I could say anything but ‘my name is Raja’” (pg.12), Raja Englanderova.
  - ii. “Each week another decree shrank our ghetto – and our lives.” (pg. 20), Raja Englanderova.
  - iii. “It is weeks since I came to this ghetto.” (pg. 23), Child II.
  - iv. “I’ve lived here in the ghetto more than a year.” (pg. 23), Raja Englanderova.
  - v. “Tuesday, March 16, 1943.” (pg. 25), Raja Englanderova.

- vi. “Tuesday, April 6, 1943.” (pg. 25), Child II.
- vii. “Monday, September 6, 1943.” (pg. 28), Raja Englanderova.
- viii. “Irena Synkova, perished at Auschwitz, January 28, 1945.” (pg. 46),  
Raja Englanderova.

### 3. Economic Environment.

- a. The characters of this story have undergone a forced relocation from their homes and are sent to live in a walled city away from their family, friends and jobs. Their freedom has been taken away, and their rights suppressed. They are in survival mode, and live on the barest of rations.
  - i. “September 27, 1941. Reinhard Heydrich orders a mass deportation of Jews and establishes Terezin as a Jewish ghetto.” (pg. 8),  
Loudspeaker.
- b. Prior to the mass deportation of the Jewish people, the Nazi regime made life as difficult for the Jews as they could, hoping they would leave. When the Jews did not leave voluntarily, they were forced from their chosen professions and were made to seek work elsewhere.
  - i. “Mama, today – today, I lost my place.” (pg. 14), Father.
  - ii. “I must report to work at Litomerice.” (pg. 14), Father.
  - iii. “But, Papa, you’re not a carpenter. You’re a teacher.” (pg. 14), Raja Englanderova.
  - iv. “All unmarried women must report to work in the streets...with the men.” (pg. 15), Father.

- v. “To starve! No white bread, meat, eggs, cheese, fish, poultry – fruit, jam...” (pg. 17), Mother.
- vi. “...to be denied the necessities of life...” (pg. 18), Mother.
- vii. “...no tobacco, cigars, cigarettes, no beer—all the little pleasures taken away...” (pg. 18), Mother.
- viii. “...if they bid us work, then we will eat, and we may survive—together—this war.” (pg. 18), Father.

#### 4. Political Environment.

- a. Nazi Germany was a fascist, totalitarian state. It was decided by Chancellor Adolph Hitler the Jews were responsible for the poor economic conditions suffered by Germany following World War I. It was also his belief Jews owned far too many of Germany’s large businesses and were hoarding a great deal of the wealth in the country. Hitler’s plan was to exterminate the Jewish people from the face of the earth. He started by rounding up the Jews living within the borders of the Third Reich.
  - i. “March 5, 1939. German Wehrmacht enters Prague. December 1, 1939. Jewish children excluded from state elementary schools. June 14, 1940. Auschwitz concentration camp set up.” (pg. 8), Loudspeaker.
  - ii. “Tonight, the planes; tomorrow, tanks.” (pg. 14), Father.
  - iii. “We...are...Jews...They are relocating the boundaries – twelve blocks on either side—and we must all move into the area of the old ghetto.” (pg. 15), Father.

iv. “What does a Jew tell his German landlord?” (pg. 15), Father.

5. Social Environment.

a. The social environment of *Butterfly* is one of desperation, coping and survival. The characters in this play have lost almost everything – their homes, family, friends and to a great extent, their dignity as well. Life in the ghetto of Terezin is hard. Families are forced to live together in spaces are barely adequate for one family. The single men and single women live in respective barracks where there was barely enough room to sleep shoulder to shoulder. Because of the close living environment, the lack of personal hygiene and undernourishment led to disease and sickness, which spread rapidly.

i. “I was one of them—the children of Terezin, one who saw everything, the barbed wire fence, the rats, the lice, one who knew hunger, dirt and smells...” (pg. 22), Raja Englanderova.

ii. “This evening I walked along the street of death. On one wagon, they were taking the dead away.” (pg. 23), Child IV.

iii. “Today I went to see my uncle in the Sudeten barracks, and there I saw them throw potato peelings and people threw themselves on the little piles and fought for them.” (pg. 25), Raja Englanderova.

iv. “Typhoid raged through Terezin.” (pg. 26), Child III.

b. Despite this seemingly hopeless situation, the Jews of Terezin focused their efforts on the children. They found a way to establish a secret school

for the children to attend without the knowledge of the Nazi guards. This gives them some semblance of hope that they will survive.

- i. “The singing, the reading, the learning – the poetry and the drawings – this was part of our survival. In spite of the SS Guards and the orders against teaching, Irena kept school in the children’s barracks. An older boy was always on guard and at sight of the SS men he whistled, and teaching turned into children’s games. Games were permitted, but learning was a crime – for Jews.” (pg. 40), Raja Englanderova.
  - c. The younger Jews of Terezin established an underground newspaper to help keep the community informed.
    - i. “We waited to read the copy posted in our barracks, and later when, for safety, it was read aloud, no one was missing.” (pg. 36), Raja Englanderova.
  - d. Jews from other countries were also brought to Terezin, which resulted in a communication problem.
    - i. “None of the children can speak Czech, we don’t even know if they are Jewish children or Polish or what.” (pg. 26), Child III.
6. Religious Environment.
- a. The characters of this play are persecuted because of their faith. Nazi Germany decided the Jewish people were enemies of the state, so they rounded them up and shipped them to ghettos and concentration camps in an effort to kill them off; all because of their faith, not because they had done anything wrong.

- i. “No. I am not finished with being a Jew. It means for all of us separation – and the fear of separation – planes today; tanks tomorrow; and always, the guards, the Nazis! . . . And we may all be lost. . . all – lost.” (pg. 18), Mother.
- b. There are two Jewish religious ceremonies in the play: the Sabbath dinner and a wedding. The Sabbath ceremony is cut short due to the arrival of German troops. The wedding ceremony is truncated because of the short time that the characters have before they are sent to the transports.
  - i. “Pavel! The Sabbath!” (pg. 14), Mother.
  - ii. “Sabbath Eve – and the Nazis about to join us!” (pg. 14), Pavel.
  - iii. “An hour at most.” (pg. 31), Pavel.

### **Previous Action**

1. The text is underlined in red in the original script.

### **Polar Attitudes**

1. Raja Englanderova
  - a. At the beginning of the play, Raja is a woman telling the story of Terezin. She is alone in the world, but has survived a terrible ordeal. She is reflective.
  - b. After the initial opening, Raja becomes a frightened young child. She is fearful.
  - c. At the end of the play, Raja has once again become the woman that we saw at the beginning of the play. She is testimonial.
2. Irena Synkova

- a. When she first appears onstage, Irena is strong and determined. She has taken responsibility for the welfare of the children of Terezin. She is focused.
- b. At the end of the play, Irena wants to make sure the legacy of the children – their drawings and poems – is protected. She is watchful.

### *Dialogue*

#### **Raja Englanderova**

##### A. Choice of Words

Raja uses only simple words, like those of a child. We see the character start as a young woman, revert to a child, and then back to a young woman at the end. While it may seem that her speech should change from adult to child and back to adult again, one needs to keep in mind her education was rudimentary at best. As an adult, Raja may have the equivalent of an eighth grade education.

##### B. Choice of Phrases and Sentence Structures

Some of Raja's dialogue is poetry, which may have a tendency to sound lyrical and rhythmic. Raja's thought and speech patterns seem to have more of an artistic structure rather than solid grammatical structure. Her words are often formed into long sentences punctuated by commas, instead of complete sentences.

##### C. Choices of Images

Raja recites the poem "I Never Saw Another Butterfly," written by one of the children of Terezin, which congers the image of freedom in the audience's mind, and reflects how that freedom has been lost for the children of Terezin.

##### D. Choice of Peculiar Characteristics

Other than her propensity toward run-on sentences, Raja has no outstanding peculiar characteristics.

E. The Sound of the Dialogue

Raja always sounds kind and caring toward the children, her friends and family. When she speaks of the Germans, her tone is very matter-of-fact, and not hateful as one might expect.

F. Structure of Lines and Speeches

As the narrator of the story, Raja has many short monologues bridging the scenes and introducing each memory sequence. When she is stressed, her lines are short and often emotional; otherwise, she projects kindness and hope.

**Irena Synkova**

A. Choice of Words

Irena's choice of words is always instructional, strong and in charge. She is a teacher, and her words convey the responsibility she feels toward the children of Terezin. Her words to the children are also kind, caring, patient and comforting. She knows she may be serving as a mother to many of these children, who have lost or been separated from the rest of their families.

B. Choice of Phrases and Sentence Structures

The phrases Irena uses convey the sense of authority she has over the children, and shows she is strongly invested in their well-being. "Quiet now. Don't be afraid! Remember, you are not alone. Whatever you see or hear, whatever is done, remember, we are together—and then you will not be afraid" (pg. 21)!



### C. Choices of Images

The images Irena conveys are always one of hope and survival. “One of us much teach the children how to sing again, to write on paper with a pencil, to do sums and draw pictures. So we survive today...” (pg. 40).

### D. Choice of Peculiar Characteristics

Irena chooses to deny the rumors about the many people who have been shipped out of Terezin and are headed toward death at Auschwitz. She continually denies and refuses to acknowledge this could be happening, due to her own fears, and/or because of her mothering instinct.

### E. The Sound of the Dialogue

The tone of Irena’s dialogue is usually direct as she is most likely giving instruction to the children in her care. Her words are very practical, and she always says what she means.

### F. Structure of Lines and Speeches

Irena’s lines are brief and to the point. Whether she is giving instruction or comforting a child, she sticks to the point of what she wants to say. Her only speech comes upon her exit, where her one thought is to protect the legacy of what she and the children have created – the drawings and the poems.

### *Dramatic Action*

See script notations below.

## *Characters*

### **Raja Englanderova**

#### A. Desire

Raja wants to tell her story of survival through her memories so that the legacy of the children of Terezin will live on.

#### B. Will

Raja is not particularly strong-willed. Her strength comes from her will to survive.

#### C. Moral Stance

Raja knows the rules and orders that the Germans give must be followed, yet there is room for some discreet flexibility in those rules. Those who do not follow the rules and are discovered are soon sent to the transports.

#### D. Decorum

Raja is an average girl who has been thrust into a situation against her will. She begins as a frightened young girl, and emerges as a confident young woman. Her clothes are of no consequence as most of the occupants of Terezin only have a few items they could pack on short notice before they had to leave their homes.

#### E. Summary Adjectives

Frightened, caring, reflective, hopeful, surviving.

#### F. Initial Character-Mood-Intensity

1. Heartbeat: medium to medium high
2. Perspiration: light

3. Stomach: empty and undernourished
4. Muscles: weak but steady
5. Breathing: steady

### **Irena Synkova**

#### **A. Desire**

Irena wants to teach the children of Terezin to read, write, learn math, and to just “be children” despite the situation around them.

#### **B. Will**

Irena is strong-willed and has the confidence of someone in charge. She takes responsibility for the well-being of the children of Terezin.

#### **C. Moral Stance**

Irena is the mother some of the children no longer have. She wants to protect them, but often cannot. She is somewhat naïve in regards to her current situation, and believes they will all return home when the war is over. She cannot accept the thought of what is rumored to be going on in Auschwitz.

#### **D. Decorum**

Irena carries herself with confidence. While she is fearful of the Germans and what they have done to her people, she knows she has a job to do and commits herself fully to the education of the children. Her voice is one of comfort and patience.

#### **E. Summary Adjectives**

Confident, caring, selfless, purposeful, hopeful.

F. Initial Character-Mood-Intensity

1. Heartbeat: medium
2. Perspiration: light
3. Stomach: empty
4. Muscles: weak but steady
5. Breathing: steady

*Idea*

A. Literal Meaning of the Play's Title.

*I Never Saw Another Butterfly* is a poem contained in a book of the same name on which this play is based. The poem was written by one of the children of Terezin and tells of the last butterfly that she ever saw. The child had been at Terezin for seven weeks at that point and had not seen another butterfly.

B. Symbolic Meaning of the Play's Title.

The title becomes a metaphor for freedom. The children were once free to play and enjoy life – now they are trapped inside a walled city and are not sure when or if they will be free again. Butterfly becomes synonymous with freedom.

C. Philosophical Statements

The text is underlined in green in the original script.

D. What is the Play Literally About?

The play is literally about the memories of the sole surviving child of Terezin, Raja Englanderova. The play is based on her true story interwoven with the poems and drawings of the other children of Terezin.

E. What is the Moment of Climax in the Play?

Because the play is a memory play, it does not follow the usual pattern most shows do with the action building to a climax followed by a resolution. This play has more than one climactic scene. However, the climax of the play for our main character, Raja, occurs toward the end when she finds out her boyfriend is scheduled to leave for Auschwitz. It is then when Raja realizes she must accept things she cannot change and she will survive if she remembers those she has lost along the way.

F. Why Does the Character Make this Climactic Choice?

“What was there to fear when you had said good-bye to everyone you ever loved?” This is Raja’s question upon the death of her boyfriend, Honza. It is at this point in the play that Raja goes from being a victim to a survivor.

G. What is the Result of the Climactic Choice on the Other Character(s)?

At this point in the play, all but Irena and Raja are dead and in the next line we also learn of Irena’s death. The only affect of her choice is on herself.

*Moods*

See script notations below.

*Tempos*

See script notations below.

PAGES 7-8

UNIT 1 – “THE SURVIVOR”

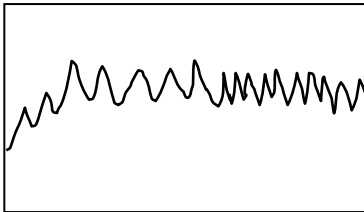
*AFTERMATH OF A BATTLE*

Sight - Barren land    Sound - Far away thunder    Taste – Bitter

Touch – Sandpaper                      Smell - Acrid smoke

Summary Verbs: Raja – To reveal    Loudspeaker – To entice

Tempo: Low and steady to medium and building



PAGES 8-9

UNIT 2 – “THEY KEEP COMING”

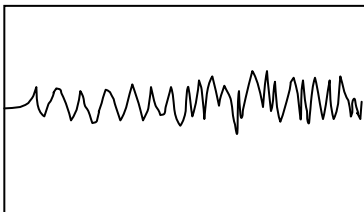
*A FLOOD OF PEOPLE*

Sight – Crowded people              Sound – Trains and crowds    Taste – Salty

Touch – Rough burlap              Smell – Stale body odor

Summary Verbs: Renka – To offer    Irena – To motivate

Tempo: Medium and steady to faster and percussive



PAGES 9-12

UNIT 3 – “RAJA’S TRAUMA”

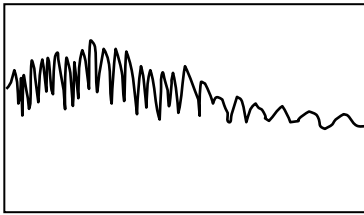
*AFTERMATH OF A BOMB GOING OFF*

Sight – Bloody ground      Sound – Sirens      Taste – Blood

Touch – Gravel and dirt      Smell – Death

Summary Verbs: Irena – To comfort      Raja – To recoil

Tempo: Faster and intensifying to medium and calmer



UNIT 4 – “LAST NIGHT AT HOME”

*AN APPROACHING STORM*

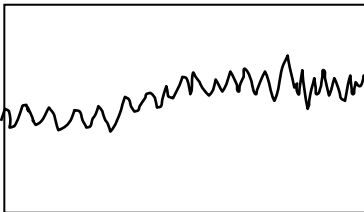
Sight – Candles      Sound – Infantry marching      Taste – Burned bread

Touch – Heavy fabric      Smell – Old wood

Summary Verbs: Raja – To revere      Mother – To guide      Father – To reveal

Pavel – To abide      Aunt Vera – To succumb

Tempo: Medium and steady to faster and harried



PAGES 16-19

UNIT 5 – “CONSIDERATIONS”

*RAIN AND HEAVY THUNDER*

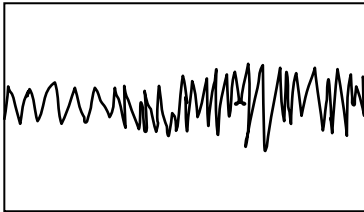
Sight – Boxing match      Sound – Riotous crowd      Taste – Tart/sour

Touch – Hot surface      Smell – Gunpowder

Summary Verbs: Mother – To counter      Father – To admonish

Pavel – to rebel      Aunt Vera – To deflect

Tempo: Fast and steady to faster and escalating



PAGES 19-20

UNIT 6 – “EXODUS”

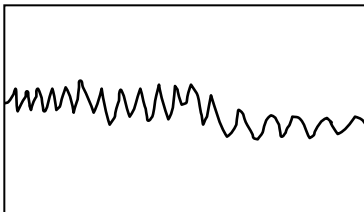
*ASHES BILLOWING IN THE AIR*

Sight – Crowds      Sound – Feet shuffling      Taste – Very bitter

Touch – Sharp blade      Smell – Smoke

Summary Verbs: Raja – To hedge      Irena – To comprehend

Tempo: Medium-fast and varied to medium and rhythmic





PAGES 20-21

UNIT 7 – “DON’T BE AFRAID”

*OVERCROWDED ROOM ON A HOT DAY*

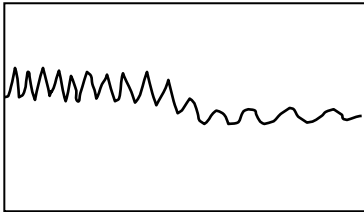
Sight – A big tree      Sound – Yelling      Taste – Ice

Touch – Paper cut      Smell – Hot room

Summary Verbs: Loudspeaker – To tyrannize      Irena – To console

Child I – To comprehend      Child II – To whine      Child III – To complain

Tempo: Fast and militaristic to medium-fast and steady



PAGES 21-27

UNIT 9 – “DIARY OF CHILDREN”

*WILTING FLOWERS*

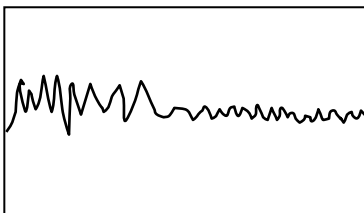
Sight – Blurred motion      Sound – Clacking      Taste – Bland

Touch – Stone      Smell – Musty

Summary Verbs: Raja – To implore      Child I – To impress      Child II – To await

Child III – To instill

Tempo: Faster and concerned to medium-fast and wary



PAGES 27-28

UNIT 10 – “FRIENDS LEAVE”

*FALLING INTO AN ABYSS*

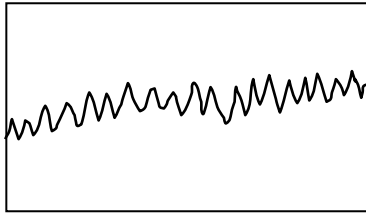
Sight – Stone wall      Sound – Trains      Taste – Metallic

Touch – Rough metal    Smell – Hot grease

Summary Verbs: Irena – To redirect      Raja – To insist      Child I – To deflate

Child III – To give

Tempo: Medium-fast and increasing to faster and frustrating



PAGES 28-30

UNIT 11 – “IRENA’S DENIAL”

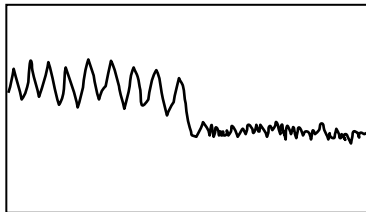
*A CHASM OPENING AT YOUR FEET*

Sight – Broken mirror      Sound – Ripping fabric      Taste – Overly hot

Touch – Hard, jagged edge    Smell – Burning hair

Summary Verbs: Irena – To disown      Raja – To repel

Tempo: Fast and steady to medium and distressing



PAGES 30-33

UNIT 12 – “FEAR AND MARRIAGE”

*A BABY BIRD TYRING TO FLY, BUT FAILING*

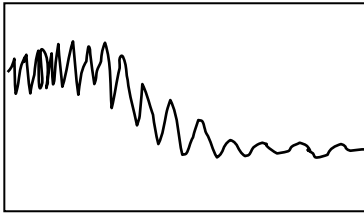
Sight – Hill on fire      Sound – Distant trains      Taste – Bittersweet

Touch – Silky      Smell – Mothballs

Summary Verbs: Raja – To recoil      Irca – To pursue      Pavel – To supplicate

Rabbi – To endorse

Tempo: Faster and rushed to slower and reverent



PAGES 33-36

UNIT 13 – “AND WE TURNED...”

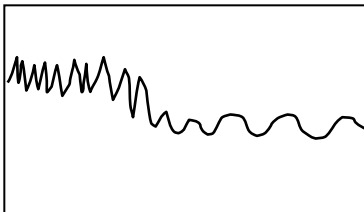
*A BRILLIANT SUNRISE*

Sight – Field of flowers      Sound – Soft music      Taste – Warm honey

Touch – Suede      Smell – Lilac

Summary Verbs: Raja – To charm      Honza – To involve

Tempo: Faster and hurting to medium and venerated



PAGES 36-39

UNIT 14 – “VEDEM WAS BORN”

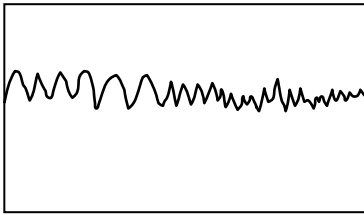
*SUMMER’S DAY WITH CLOUDS FORMING*

Sight – Youth protesting      Sound – Pen on paper      Taste – Meaty

Touch – Old wood      Smell – Flowery

Summary Verbs: Raja – To recoil      Honza – To enthrall

Tempo: Faster and playful to faster and apprehensive



PAGES 39-40

UNIT 15 – “A MESSAGE”

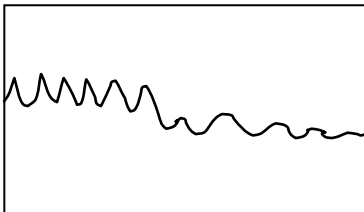
*A DEEP, UNDISTURBED POND*

Sight – Still water      Sound – Distant chimes      Taste – Grainy

Touch – Sticky      Smell – Stale bread

Summary Verbs: Raja – To refocus      Irena – To advise

Tempo: Medium-fast and relieving to medium and steady



PAGES 40-43

UNIT 16 – “LUDVIK AND LEARNING”

*CHILDREN PLAYING CAUTIOUSLY*

Sight – Cement walls

Sound – Children singing

Taste – Ice tea

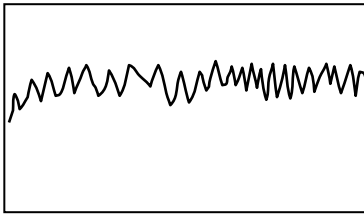
Touch – Lumpy oatmeal

Smell – Slightly fragrant

Summary Verbs: Raja – To instruct Irena – to inspire

Loudspeaker – To reinforce

Tempo: Faster and stealthy to quick and steadfast



PAGES 43-46

UNIT 17 – “GOODBYE, MY LOVE”

*A ROAD INTO BLACKNESS*

Sight – Car driving away

Sound – Ripping paper

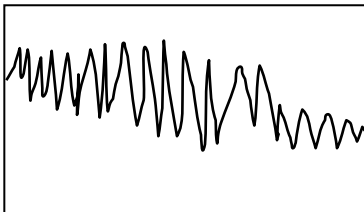
Taste – Sweet and sour

Touch – Soft fabric

Smell – Hint of flowers

Summary Verbs: Raja – To vow Honza – To honor

Tempo: Quick and emotional to medium-fast and paced



PAGES 46-49

UNIT 18 – “SURVIVAL AND REMEMBRANCE”

*SUN APPEARING AFTER A TERRIBLE STORM*

Sight – Grave markers      Sound – Children singing      Taste – Lemon

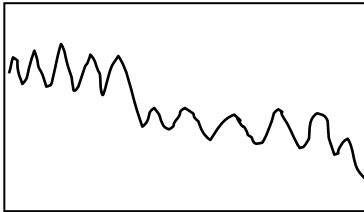
Touch – Smooth but lumpy      Smell – Lilac

Summary Verbs: Raja – To honor      Honza – To prompt      Irena – To instill

Father – To idealize      Irca – To affirm      Rabbi – To assist

Child I – To cleave to      Child II – To accept      Child III – To console

Tempo: Medium and reflective to slower and lasting



## CHAPTER IV

### CONCLUSION

This entire process was an invaluable growth experience for me both personally and professionally. I am grateful I have many years of theatre experience. Because of this training I was able to understand the scope of the project I was undertaking by producing, directing and designing my first high school production. In many ways, I was able to cope with my own personal crisis of simultaneously producing the show and writing this thesis through the creation of art.

On a personal level, this two-year program of study has taught me about aspects of my theatre craft I had not known before. I had never before realized the amount of work required before a production reaches the casting and rehearsal stage in order to be effective. One cannot simply stage a production without at least researching the script and subject matter of the play. In my previous work as a professional lighting designer, sound designer and stage manager, I did not always take the time to research the subject matter of the play. All I wanted to know was what cues were needed and where. The times I did have to do some research were for productions requiring very specific looks or sounds. Now I realize the importance of doing as much research about a subject as I can as it greatly enhances the quality and meaning of the production.

Professionally, I feel I now have a stronger foundation of knowledge upon which to further build my teaching skills and my theatre craft. Previously, I thought of the

lessons I had planned for my students in the terms of what I wanted them to achieve from a particular lesson or unit. I now know I need to think of the lessons and units in terms of the larger picture. Each piece needs to contribute to the larger picture in order for students to achieve the overall objectives.

When I was tasked with finding a script to use for my thesis production, I looked at my personal library and saw only one choice: Celeste Raspanti's, *I Never Saw Another Butterfly*. I knew this was the ideal script for my project as I reached for it off the shelf. My familiarity with the play was one of the reasons I chose it, but was not the sole deciding factor. The script has many desirable components as a selection for high school students: the set is simple, the subject matter is both historical and educational, and the acting skill necessary presents an achievable challenge. I also knew there would be no shortage of resources available on the subject of the Holocaust and I could be flexible as to what approach I wanted to take with the material.

As I read the script and started my initial research, one question kept surfacing in my mind: how did these children in Terezin cope with this crisis and seemingly continue to find hope that one day it would be over? One answer became apparent in the poems and drawings. The children of Terezin secretly created over 6,000 poems and drawings in the three years that Terezin existed as a Jewish ghetto. The drawings are windows to the reality of life in Terezin, and represented pictures of home, or dreams of a life away from Terezin. It made me think about how I deal with my own turmoil – what is it that I do to cope? I think about times when I was happier or daydream about “what if?” What would I do if I could do whatever I wanted? The parents, teachers and other adults in Terezin must have known the healing power of the poems and drawings as they were the ones



stealing the scraps of paper and stubs of pencils for the children; often at great risk to their personal safety.

Teenagers and their perceptions of personal accountability or the inability to communicate prevented some of them from continuing in the production; this is the most difficult lesson I learned. Three of the students who dropped out of the show did so without first coming and speaking to me about why they did not want to continue. I believe this is largely a reflection on our society. It is often acceptable today to blame others for one's troubles without taking a good long look in the mirror. As I was not a full-time teacher at the school there is no recourse with these students. The only thing I could do was to let the drama teacher know of their behavior so she could take note of it in case the students were to audition for future shows.

I also learned that good planning is the key to success in high school theatre. I consider myself to be a fairly organized person, until I started this project. Producing, directing and designing a high school show for the first time while simultaneously finishing a master's thesis was over and above anything I had previously experienced. Deadlines slipped, details got lost in the shuffle, and at one point I shut down for a few days, unable to do or think about anything. This entire project had at once overwhelmed and consumed my existence to the point of mental gridlock. I believe my ability as a producer has grown, and because of this experience, I will be better prepared for the next production.

I was proud of my cast and crew at the final performances. I wish as part of this project I could submit a video of where we were when we started and where we ended up as a cast. From the beginning of rehearsals, I set the bar for the students and myself high,

and they met or exceeded my expectations on every level. The growth in acting skills for many was amazing to watch. Everyone knew the show was about Raja and many of the students felt the student in that role would be the star of the show. I successfully turned that around when I told the cast on the first day that Raja was actually telling their story and it was based on her memories because she survived. I made it clear she could not carry the show alone and that everyone had to help tell the story. That is what we were there to do: tell the story of the children of Terezin, not the story of Raja.

There are always portions of any production one wishes could have been different, and this experience was no exception. I wish I could have enhanced the set. Although the scenic requirements are simple for this play, there is more that could have been done to help set the mood and place of the piece. The unfortunate reality is the decision to do less came down to the factors of time and money, as I did not have enough of either to fully realize the picture I carried in my mind. I also wish I would have been able to advertise the show more so we could have had better attendance. Again, it came down to the finite resources of my production budget. I was told after the fact that some of the middle school teachers offered extra credit to students to attend the show if they wrote a short paper about the performance. We probably could have turned it into something much more had I the time to reach out to those teachers.

Does having a child create works of art help them cope with life? Four weeks into the rehearsal process, I took some time to conduct an experiment on the cast. I distributed blank sheets of paper and pencils or crayons to the students. I instructed the students they were to draw only what I told them to draw and they did not have to show the drawings to anyone, including me. I gave them five minutes to draw each picture. I first asked them

to draw a picture representing a normal day; the location could be home, school or any place of their choosing. I then instructed the students to draw a picture of a difficult or embarrassing memory.

At that point, a few of the students wanted to make sure that the drawings were not to be shared with anyone. I reassured all of them that sharing any of the drawings was strictly voluntary and they should destroy what they did not want to share immediately after this exercise. I also told them that this exercise was completely voluntary and if anyone was uncomfortable, they could opt out at any time. I continued then asked the students to draw a picture of our rehearsal process and how it made them feel. For the final drawing, the students were told to draw his or her favorite moment, whatever it may be.

When the drawings were complete, I instructed the students that it was now time to share with the rest of the cast. I reiterated that sharing any drawing was voluntary. Many of the students volunteered to show what they created. There was a great variety for a student's typical day. A few drew pictures of classrooms, but others drew representations of life outside of the school. One student drew a picture of himself working on his car, another feeding her horses, and a few others were pictures of themselves playing video games with their friends.

I asked the students to then share their second drawing – the difficult or embarrassing memory picture. Surprisingly, all of the students drew a picture for this category, though not all wanted to share with the others. The ones shared were about physical injury (broken arms, legs, fingers), and many contained humorous anecdotes. I observed the students who chose not to share their drawings for this category quietly fold

them and put them away in pockets or backpacks, except for one. One of the male students seemed like he wanted to share, but he did not speak up when the group was asked if there were anyone else willing to speak about his or her work.

Later, after the exercise, the student came up to me and said he wanted to show me the drawing. It was of a family – a mother, father and two children – and the father was being pulled away by two policemen. I asked the student if he wanted to tell me about the incident, he nodded, and told me that his father had been arrested at the family home approximately six months prior. His father had lost his job a few months before and was a recovering alcoholic. He said his father started drinking again and was becoming verbally abusive with the family. The father refused to seek treatment and his mother requested a divorce. This apparently caused his father to become physically abusive and the police were called.

As the student told me this story, his voice waivered a bit and I could see the tears well up in his eyes. He stopped for a moment to compose himself, and told me that the court forced his father to attend a rehabilitation clinic in order to avoid jail time. The student originally wanted to share this with the group, but decided since their stories were somewhat humorous, he did not want to spoil the mood with his sad story. However, he did want to show the drawing to me because he said he sees a family counselor once a week who encourages him and his younger brother to talk about it openly and advises them not to keep the incident or his feelings about it bottled up inside. This incident made me realize that through the creation of art, a child can more comfortably express feelings he or she may not have otherwise shared. Even though he did not bring it up to the group, it was a tremendous step for him to confide in me.

Next, the students discussed the drawings made regarding their feelings about rehearsals; all were colorful and positive which means they obviously enjoyed the rehearsal period. Many said it is the best part of their day. The final drawings, those of the students' favorite things, included electronic gadgets, computers and pets. A few of them wanted to draw pictures at every rehearsal. My response was that they were welcome to when they were not part of the scene that was being rehearsed. Whether the story was serious or humorous, creating art helped my cast communicate ideas and feelings, and learn a little bit more about themselves and their peers.

So the answer to the question about whether a child in crisis benefits psychologically from creating or participating in the arts is yes, absolutely. Although this was by no means a scientific study about the psychology of the effects of long-term captivity on children or the use of art therapy with children in crisis, one can see the obvious answer: the children of Terezin maintained their hope for survival by living a life outside of Terezin through their poems and drawings. The many sources used in the creation of this work support the notion that the residents of Terezin had no proof of what was happening to their friends and families who were transported away from Terezin; they only heard rumors. It was because of these rumors that the adults must have decided the children needed hope to survive, and it would be worth the risk to allow the children to create the poems and drawings. Their legacy will live on to teach future generations.

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APPENDIX A

SELECT REVIEWS OF PREVIOUS PRODUCTIONS



Review of *I Never Saw Another Butterfly*  
By Anthony Del Valle  
The Las Vegas Review-Journal  
April 11, 2006

You get thrown into the psychological atmosphere of Rainbow Company's student-designed "I Never Saw Another Butterfly" the moment you enter the tiny Reed Whipple Studio Theatre.

Surrounding the audience area and spilling onto the stage is an exhibit that gives you a feel for daily life in a concentration camp. It includes not just physical representations, but artwork by children who did not survive. As the program notes remind us, the color and life of the paintings are in sharp contrast to the environment of horror in which they were created.

Celeste Raspanti's 1971 one-act version of her full-length play is a fictional account of the experiences of Raja Englanderova (Devin Bozzelli), one of the few children who made it out of the Terezin ghetto, which served as a stopping point for more than 15,000 kids on their way to Auschwitz. The script is the result of poems, diaries, letters, journals and the artwork that has been in the possession of the Prague Jewish community since 1945.

Director Brian Kral elicits a number of moving performances. Bozzelli has huge, liquid eyes that are adept at expressing pain and hope. Joey Hines strikes just the right balance of melancholy and adolescent idealism as Raja's friend, Honza. And Dale Segal as Irena, a teacher who tries to create a nurturing environment by getting the children interested in self-expression, projects the warmth, wisdom and fear we'd expect in a woman of her character and situation.

The rest of the cast - Josh Burns, Danielle Carrol, Rebecca Carrol, Tylen Irons, Harper Kral, Diana Rodriguez, Alyssa Tufano and Adriana Lee - demonstrate a commitment to their roles that makes it easy to get caught up in the story.

Kral has a tendency to overstate dramatic action. He encourages the actors too often to express gloom and doom, when simplicity and near matter-of-fact line readings would be more effective. There are too many tears on the stage to allow the audience their own.

But you have to hand it to Rainbow Company. It doesn't back away from tough subjects just because its shows are aimed primarily at children. It's rare to see kids treated with such respect. (Del Valle 2006)

Review of *I Never Saw Another Butterfly*  
By Ali Burns  
St. Louis Post-Dispatch  
March 21, 2007

"Perished at Auschwitz ..." seems a grim way to intrigue an audience. But the journey in "I Never Saw Another Butterfly," by Celeste Raspanti, is captivating.

Holt High School recently staged the play, depicting the horrors the Holocaust inflicted on Jewish people and others who were targeted by Hitler and the Nazis. It portrayed the life of Raja Englanderova, one of 100 children who survived Terezin - a former military garrison where Jews were held during World War II. Many were transported from there to Auschwitz, where Nazis routinely killed captives.

Raja's story of survival unfolds through poems, letters and pictures. Her entire family dies during the Holocaust, and she meets and loses a boy she loves, Honza. Holt High School's production starred Monica Mogerman as Raja and Joshua Lanham as Honza. Lanham did an impressive job; as the play progressed, his death seemed more and more inevitable. Mogerman portrayed Raja as a scared young girl. Supporting actress Michelle Miller portrayed Irena Synkova, a Jewish teacher in Terezin who was the children's savior in a time of horror without their parents.

The set was very simple, which was exactly what this play needed. Lighting ran into only a few glitches. At Holt High School, students on stage and behind the curtain did a good job of giving the audience a raw and true story of the Holocaust. (Burns)

Review of *I Never Saw Another Butterfly*

By Larry L. Kubert

Lincoln Journal Star

March 28, 2003

Celeste Raspanti's tender and heart-wrenching one-act drama dealing with the Holocaust, "I Never Saw Another Butterfly," is a weighty theatrical undertaking. The decision by the Union College Humanities Department to stage the meaty piece must have given them some consternation. And rightfully so.

Running only a little over an hour, the drama is a remembrance of a youthful survivor of the Terezin concentration camp, through which some 15,000 children passed on their way to the gas chamber in Auschwitz. The play is based on a collection of poems and drawings of the children of Terezin that were recovered after the war and published in a book by the same name.

What playwright Raspanti delivers is a testament to the determination of the human spirit to survive in the most seemingly hopeless of situations. Playing before an opening night audience of 80-plus, what the Union College production delivers is an honest and forthright attempt at the piece, but one that unfortunately lacks consistency throughout.

Director Tirzah McPherson should be commended for her industrious effort. Certainly the production's leading characters - Katie Lechler as Raja, Kate Simmons as Irena and Nate Johnson as Honza - offer solid performances. It is in the supporting cast that a lack of depth and conviction are observed. Which is not to say that these performers were not making a sincere attempt.

The difficulty would seem to be the problem of both the cast and director not spending enough time on individual character development, with the result being nonpersonalized, gray entities that fill stage space but contribute little to the theatricality.

This deficiency is especially telling in a play about the stamina and poignant defiance of the children in their Nazi captors' faces.

Raspanti and her lead character Raja trumpet how the children steeled themselves against the seemingly inevitable by the writing of poems, the drawing of pictures and the singing of songs. When the supporting cast doesn't effectively display this faith and assurance, it takes its toll on the production. Lechler exhibits a positive grasp on her character, allowing Raja to slowly grow and mature, from a young, frightened child to a self-confident teen who consoles and teaches the younger children. The actress very ably handles her character's emotions, delivering a sentimentality that never becomes mawkish. Simmon as Irena, an adult prisoner who takes Raja under her wing, and Johnson as Honza, the young Jew who falls in love with Raja, offer portrayals that complement Lechler's. (Kubert)

Review of *I Never Saw Another Butterfly*

By Mary Snell

The Portland Press-Herald

September 15, 1996

Mary Snell, of North Gorham, regularly reviews professional and community theater for The Portland Newspapers.

In the spirit of "The Diary of Anne Frank," "I Never Saw Another Butterfly" by Celeste Raspanti is the story of a young Jewish girl, Raja Englanderova, who lived in Terezin, a Nazi internment camp, from 1942 to 1945. The difference is that Raja survived. Her story is taken from diaries, letters, poems and journals written by the children and by Raja herself.

Also like "Anne Frank," the intimate details of the lives of children experiencing deprivation yet never yielding to defeat, brings home the horror of the larger tragedy in a way that a list of facts never could. This is the story of personal spirit surviving against huge odds.

Windham Center Stage Theater, a small community theater, and the play's director, Leo Lunser, should be commended for bravely taking on the challenge of producing this play. It is not going to draw audiences the way a large musical or comedy would.

But its subject matter is an important one to present, especially in our rural, homogeneously white, Anglo-Saxon, Protestant state. It is interesting to note that the production opened on Rosh Hashana, the beginning of the holiest days of the Jewish calendar. That meant many Jewish people would not attend the performance, but it was an appropriate way for non-Jews to mark the holiday.

The young people in the cast will never forget their experience with this play. They have learned about history firsthand, in a way that would be hard to duplicate. Some could argue that it thus would be more appropriate to present as a school play - yet it would be less accessible to the general public that way.

"I Never Saw Another Butterfly" incorporates the drawings and paintings of the real children of Terezin, a former military garrison where more than 15,000 children were

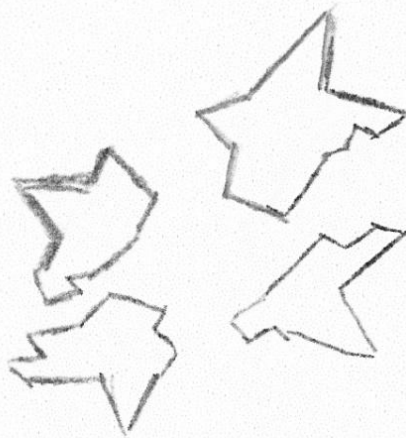
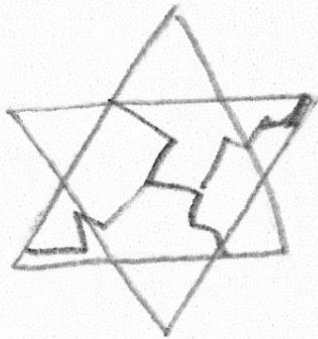
sent on their way to Auschwitz. Slides of this happy/sad artwork as well as historical photos from the Holocaust are projected on a plain backdrop upstage throughout the production. The stark set, the projections and the creative use of lighting serve to create an effective and simple setting. The sound effects usually added to the mood, but occasionally they ended too abruptly.

Lunser assembled a strong cast that includes a number of talented children. Forest Bluesky is fine as the main character, Raja. She remains calm in the face of the usual opening-night glitches and projects a believable, if somewhat understated character. Shoshona Currier gives a warm and heartfelt interpretation of Irena, the children's teacher in the camp. Matt Skelton and Jeffery Siggins are the angry young men in the cast, Pavel, Raja's brother, and Honza, Raja's boyfriend, respectively. Barry Ribbons appears as the father; Christina Pulkinen as the mother; Walter Pellock as the Rabbi; Dana Visser in the two roles of Vera and Renka; and Caitlin Corrigan as Erica and Irca. The children of Terezin include Sarah McGowen, Rachel Provencher, Maggie Thornton, Jean Thornton, Darrel Whidden and Sara Gelston. (Snell)

APPENDIX B

DESIGN CONCEPT SKETCH

WHS  
"I Never Saw  
Another Butterfly"

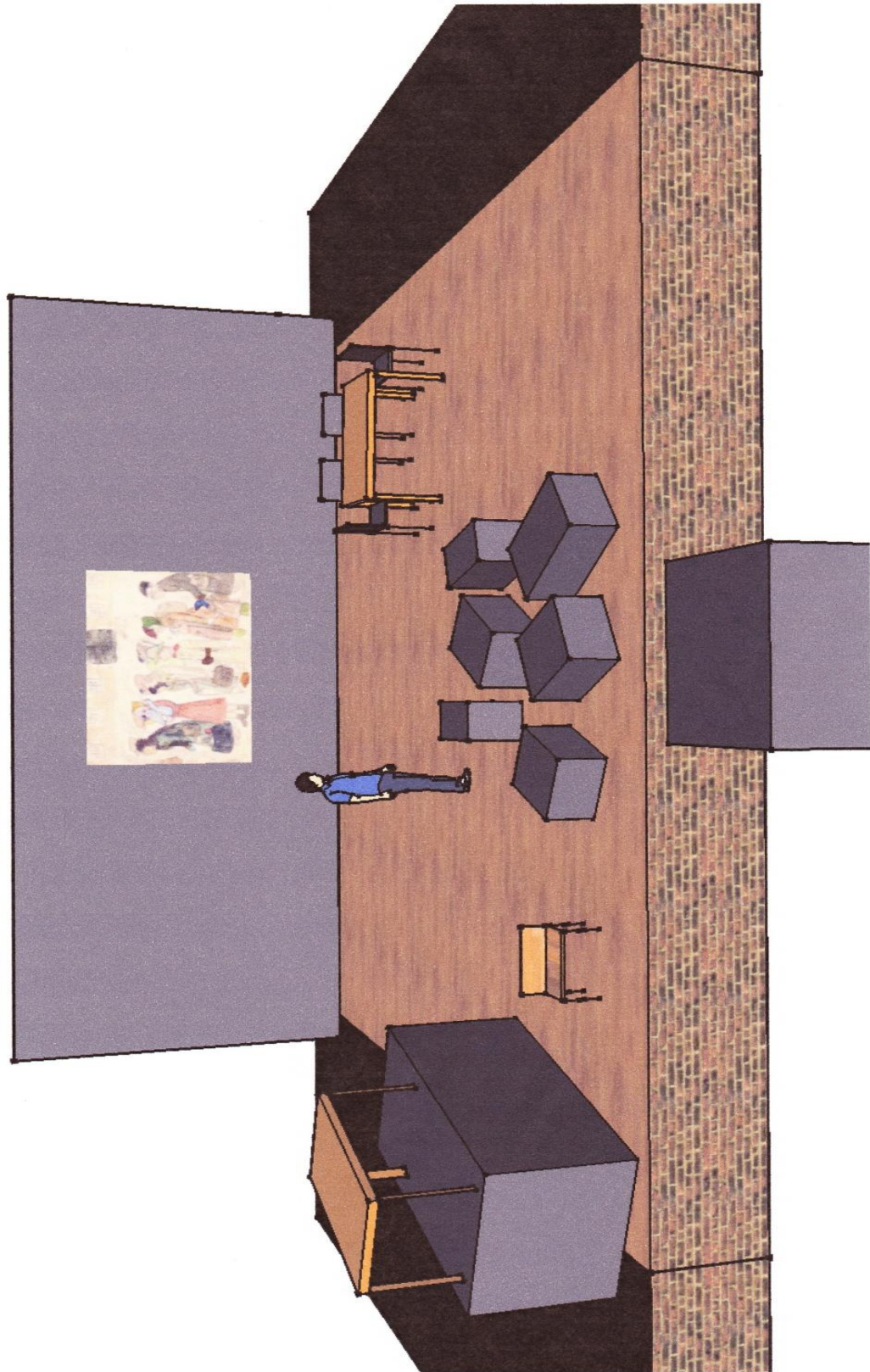


Pieces will be  
constructed as  
seating for  
the childrens'  
classroom

Shattered Star  
concept

J. Kasser

APPENDIX C  
RENDERING OF SET



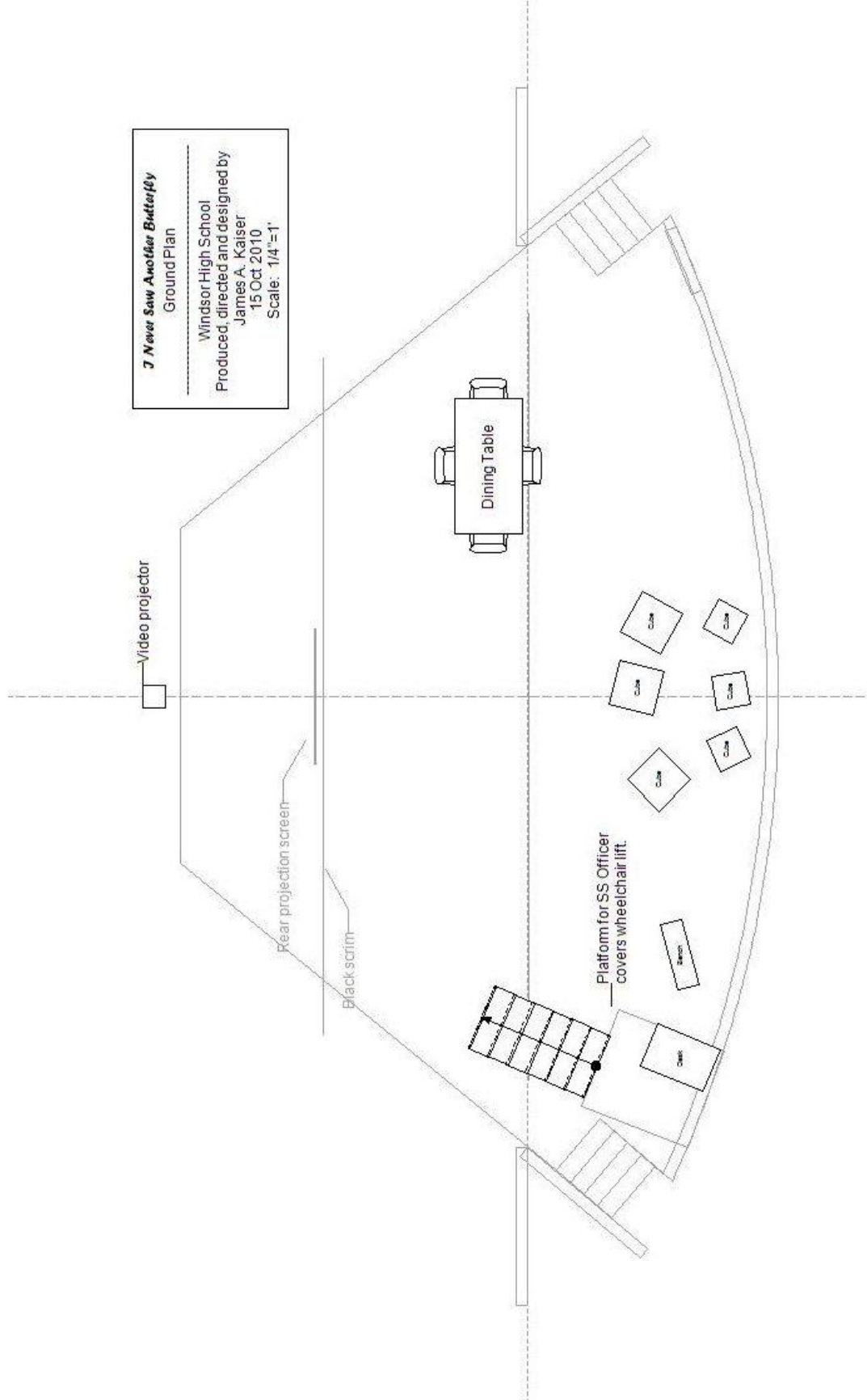


APPENDIX D  
SCALED GROUND PLAN

***I Never Saw Another Butterfly***  
Ground Plan

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Windsor High School  
Produced, directed and designed by  
James A. Kaiser  
15 Oct 2010  
Scale: 1/4"=1'



APPENDIX E  
LIGHTING PLOT

