

My Brother's Gift

adapted by Claudia Inglis Haas
from the writings and memories of Eva Geiringer Schloss
and the poetry and paintings of Heinz Geiringer

-When you listen to a witness, you become a witness. Elie Wiesel

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CAST:

CAST: 5-9 (3f, 2m or 5f, 4m) extras possible; Herman may be changed to female with a name change)*

***If you would like to expand the cast further than 9; you may use one Mutti and Eva in the 1945 scenes and another Eva and Mutti in the flashback scenes.**

Eva Geiringer (f) 16; 1945 scenes

Mutti (Fritzi) Geiringer (f); 45; 1945 scenes

Eva Geiringer (f) age 11-16; athletic, devoted to family, survivor, rememberer

Heinz Geiringer (m) 15-17; artistic, gifted, thirst for knowledge and life, loving brother, plays guitar and piano, blind in one eye, afraid of dying

Pappy (Erich) Geiringer (m) 43; entrepreneur, life-affirming, father to Heinz and Eva

Mutti (Fritzi) Geiringer (f) 39; practical, loving, determined, mother to Heinz and Eva

Sanne (f) 12, (Given name: Susanne) Eva's friend, joins everything with enthusiasm

Herman (m) 15, Heinz's friend, a little reticent but loyal

Mrs. Jansen (f) 20's; Landlady at Heinz's and Pappy's Hiding Place; opportunist

DOUBLING FOR CAST OF FIVE

Eva – Past/Eva 1945

Heinz

Pappy/Herman

Mutti Past/Mutti 1945

Sanne/Mrs. Jansen

TIME:

February 1940 – August 1945

PLACES:

Apartment in Amsterdam

Outside courtyard of the Geiringer's apartment

A Boat

An attic where Heinz and Pappy were in hiding

An attic where Eva and Mutti were hiding

A Cattle Car to Auschwitz

A minimalistic set of levels to suggest the areas and projections are all you need.

The soundscape and projections are integral to the play. This was a loving, boisterous family whose home was always filled with music, storytelling and books.

High-resolution photos of the paintings of the Geiringer family and Heinz's paintings. will be provided. For reference: examples of the projections are shown at the end of the script. Permission from Eva Geiringer Schloss to use them has been granted.

Note about Projections: The play visually relies on projections to tell the story. If that is not possible (as in a small tour), it is recommended that the paintings that are related to a memory be printed so that the audience can clearly see them (there are only five). As Eva and Mutti go through the paintings in the Amsterdam apartment, you can have Eva hang them up so that they remain for the entirety of the play. Hang them up in whatever manner works for the set – even clothespins would be appropriate. The play relies heavily on viewing the paintings. Projections of the family photos and Auschwitz can be cut.

SYNOPSIS: Anne Frank left a diary. Heinz Geiringer left over twenty paintings and a book of poetry. Heinz loved the arts. Countless hours were spent at the piano trying to smooth out tricky passages and improve his skills. When the Nazis forced his family into hiding, Heinz turned to painting and poetry to utilize his time. He painted on tea towels, pillowcases and any surface that he could find. During the play, we witness his artistic growth through his paintings, poetry and his sister's remembrances. The paintings vary from a nostalgic love of the life he led to the terror and fears that were part of his day. From the tender age of fifteen to seventeen, Heinz left the world a body of work. Some paintings were simply to improve his skills. Others were of freedom and hope. And others were dark and foreboding. Heinz's remarkable paintings show us the power of art under unconscionable circumstances and how art can offer hope and healing.

PROLOGUE

May 1944

Train sounds are heard in the dark. Possibly menacing. Then voices. The voices are of HEINZ and EVA.

HEINZ

Eva! I need to tell you about the paintings.

EVA

Breathe, Heinz.

HEINZ

You need to know. They're hidden under the floorboards in the attic – in our last hiding place. When this is over, I want you to retrieve them.

EVA

Together! We shall pick them up together.

HEINZ

Of course. But just in case, I want you to know where they are.

EVA

We'll be free soon. Pappy keeps saying peace is near. The four of us will find them together.

HEINZ

I want to believe you/

EVA

/Believe! That's how we will get through this.

HEINZ

Promise me you will get the paintings. I need to know that if I don't make it, my paintings will.

EVA

You'll make it/

HEINZ

/Promise me, Eva!

EVA

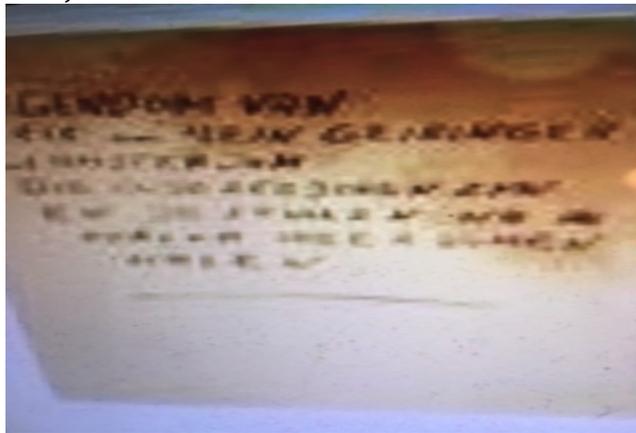
I promise.

Scene 1 - August 1945

Lights up in EVA'S and MUTTI'S apartment. EVA (age 16) and MUTTI have just retrieved the paintings by ERICH and HEINZ. The paintings are on sheets, tea towels, pillowcases – whatever “found” object they could find in hiding. EVA looks at one. They enter carefully carrying the paintings and papers. The paintings are laid flat with “something” in-between protecting the oils. They put them on the table.

SOUND: A mournful train whistle in the distance.

PROJECTION:



“These are the belongings of Erich and Heinz Geiringer, who will collect the goods after the war.”

(EVA holds one up for Mutti to see.) MUTTI looks away.)

EVA

Don't you want to see them? Touch them? Hold them close to you?

MUTTI

I can't. Just picking them up from their hiding place was hard enough. I still felt like I needed to hide from the Nazis.

EVA

We promised!

MUTTI

And we got them just as we said we would. They are finally home.

EVA

It's not a home anymore.

MUTTI

It's where we live and care for each other.

EVA

I hate it here! I want my old life back.

MUTTI

We're together and I am trying to move us forward.

EVA

The paintings bring them back to me. I see them painting. I hear them discussing the future. I want things the way it used to be.

MEMORY 1: The Geiringer apartment, February 1940.

PROJECTION: Photo of Heinz and EVA. Caption: The Way it Used to be.

Piano music (played by HEINZ) is heard during the scene change. Let it play for a moment.

Lights change. We are in the Geiringer's apartment. If using one EVA and MUTTI, EVA and MUTTI can simply change from an overcoat and hat to a cardigan and no hat. They are inside the main living area. Off to the side is an outdoor terrace that will be used. EVA and MUTTI are at a table going over EVA'S homework. From another room we can hear HEINZ practicing piano. The music is somewhat somber. But it is clear there is a talented musician at work.

MUTTI

He's been playing that over and over again since he got home from school. I hope he moves on to something else soon. Something with a bit more cheer.

EVA

You always say, "Practice makes perfect."

MUTTI

There's practicing and then there's going overboard. Your vocabulary looks good. We should move on to verbs.

EVA

My head needs to rest.

MUTTI

My head needs a break from that music. HEINZ! Play something else! Something cheery.

(Immediately there is a switch to ragtime. EVA is beside herself with happiness and starts to dance to it.)

MUTTI

Eva! Sit!

EVA

I can't!

MUTTI

Now! In Dutch please: "I am."

(EVA sits but cannot stay still. She can be upside down, hanging off the chair at a silly angle but she definitely is not upright.)

MUTTI

How will you ever learn your verbs if you keep moving about like a squirrel?

EVA

I just learned French. How many languages do I need to know?

MUTTI

As many as it takes to keep us in a country that's wants us.

EVA

Why don't we live in a country where we speak the language?

MUTTI

Because we must stay in a country where we are accepted The Dutch have welcomed us. So we learn Dutch.

EVA

Promise me that we won't move again where I need to learn another language!

We're safe in Amsterdam.

MUTTI

(EVA gets up and moves around to the music.)

Now your verbs: "I am!"

MUTTI (cont'd)

"Ik ben!"

EVA (While dancing)

"He is!" (EVA dances.) "He is!" Eva! Sit!

MUTTI

I can't sit still while that music is playing.

EVA

Heinz! Practice time is over. Eva, settle down and write this/

MUTTI

/I haven't played in so long. There's so much to go over.

HEINZ (Enters)

(Sings a few bars from Irving Berlin's
"I Love a Piano" (public domain). It's silly. As he
sings, EVA dances.)

I love a piano, I love a piano,
I love to hear somebody play.
Upon a piano, a grand piano,
It simply carries me away."

Heinz! Eva and I are working.

MUTTI

Sorry, Mutti. I love that Pappy got us a piano! I love Amsterdam! I got carried away!

HEINZ

Get carried away silently, please.

MUTTI

I should write a love poem to the piano.

HEINZ

MUTTI

Maybe you should rest your eyes.

HEINZ

One eye is always resting. I need to strengthen my good eye. If that one goes, I'm, sunk.

MUTTI

Read, then.

HEINZ

I do have a book to finish.

EVA

And then after you are done, you can act out the story for me! I'm in the mood for pirates.

HEINZ

My new book doesn't have pirates.

MUTTI

Eva! The verbs! "He is!"

EVA

What are you reading now?

HEINZ

I'm reading about Lorelei. A beautiful, young woman who drowned and seeks revenge. She sings above a high cliff and her voice is so beautiful that sailors want to be near her. They jump ship and try to swim to her but they all drown – just as she did.

EVA

Let's act it out. I want to be "Lorelei the murderer!"

MUTTI

Eva!

EVA

If only I could sing!

MUTTI

The verbs!

EVA

Tell me the entire story.

HEINZ

It starts from a time long ago/

MUTTI

/Heinz, this is not the time for stories. Eva needs to practice her Dutch. Eva, "He is!"

EVA

"Hij is!"

MUTTI

Good. "We are."

EVA

My head is full! It has to let go of some French words before it can fit new Dutch words inside.

MUTTI

We'll have you fluent in no time. Just like Heinz.

EVA

I am not perfect Heinz!

HEINZ

I am not "perfect Heinz!" Where is this "perfect Heinz?" Is there another brother I don't know about?

EVA

Who learns a language in two weeks?

HEINZ

I had a head start. I started practicing when we lived in Belgium.

MUTTI

Can we please finish the homework?

PAPPY (entering)

(PAPPY dances over to EVA, takes her hand and they waltz across the floor.)

It's time for music.

MUTTI

Erich! We're still working!

EVA

Ha! I am saved by Pappy!

MUTTI

Erich, can we wait a little bit? Eva should do a little more work.

(PAPPY dances to MUTTI and sweeps her off her feet.)

PAPPY

I'm afraid not. We've reached the "Music Hour."

MUTTI

Erich!

EVA

Dance, Mutti! Dance!

(And they do for a moment.)

PAPPY

Now everyone in your circle.

(PAPPY places the speaker of the gramophone or a hand-held gramophone in the center of the room. He puts on "The Trout Quartet" by Schubert.)

HEINZ

Someday, I will compose something that makes people as happy as this music makes me.

PAPPY

And you will. First we must make sure you grow up healthy and strong. A good night sleep is essential for your well-being. It's time to let the world float away.

(MUTTI, PAPPY, HEINZ and EVA lay down with their heads near the speaker. They are like four spokes in a wheel – evenly spaced in a circle.

EVA does roll about a bit trying to settle down.)

MUTTI

Evi...

EVA

I'm quiet. See how quiet I am? I'm almost dreaming.

(And she does settle down. For a moment all is calm and quiet with just the sounds of the music playing. They may touch hands. The family is connected to each other as the lights change.)

During the interlude, we switch back to August 1945 in the apartment. EVA and MUTTI change back to the more adult EVA and MUTTI or older actors take their place. It is a few hours later.)

SCENE 2

PROJECTION: Heinz's painting of an apple and a jug of wine.

MUTTI

There are so many. I had no idea.

EVA

Sheets, pillowcases, tea towels. It's amazing what they used for painting materials.

MUTTI

So ... many.

EVA

They could paint on anything. But who brought them the actual paints and brushes?

MUTTI

Some people were very kind. We must remember that.

EVA

Look at this one – on a scrap of leather. (Beat.) Look, at them, Mutti!

MUTTI

I'm trying.

EVA

I love this. Maybe Pappy and Heinz started a new movement. Painting on leather! Canvas is so very old-fashioned! I know he was practicing with this one. He told me. Playing with light and dark...

(Beat.)

MUTTI

This is so hard.

EVA

I love this one! It's such a good memory. All of those apples and sausages you left for us. Our late nights on the terrace eating what we swiped from the icebox. Do you know how much food we ate while we pretended to be asleep?

MUTTI

You were growing children. Just children. (Beat.) Yes, I knew.

EVA

We'd sneak onto the balcony and eat like greedy little piglets. And then Heinz would tell me a story and the world slipped away.

MEMORY 2: March 1940; Geiringer apartment on the terrace.

(The lights change. There is a small balcony off an apartment in Amsterdam. HEINZ is on the balcony with his guitar. (The Merwedepain.) EVA is 11. Heinz is 14. She can have a small change of clothing to help delineate the age difference. HEINZ is singing a song. ("Wayfaring Stranger.") Do as much or as little of the song as you need to give EVA time to change a piece of her clothing and grab some sausages and apples.)

HEINZ

"I'm just a poor Wayfaring Stranger, passing through this world below.
There is no sickness, toil or danger, in that bright world to which I go.

I'm going there to see my father, I'm going there no more to roam.
I'm only going over Jordan. I'm only going over home.

(EVA enters with apples and sausages. They have a knife for cutting and they are quite pleased with their midnight shenanigans. They're just a tad noisy.)

EVA

Why do you always play that song? It makes me sad.

HEINZ

It's how I feel when the darkness comes.

EVA

Play something happy. For me. Please.

(HEINZ plays a little ragtime music. EVA leaps up and does an impromptu dance. She may add in a cartwheel or hang off the railings – something to show off her physical prowess and her joy of the moment. She ends with a few twirls.)

EVA

I'm getting dizzy!

HEINZ

Eat. You'll feel better. (He hands her some food.) Promise me something.

EVA

Anything.

HEINZ

Promise me that whenever you hear music, you'll dance like that. Even if I'm not here.

EVA

Where are you going?

HEINZ

Someday, I will go to the University and study art and music.

EVA

You can do that in Amsterdam. I won't let you go anywhere else.

HEINZ

It won't be for years!

EVA

I promise you, if you try to go away, I'll ... lock the door and only open it to bring you food and water. And to have you tell me stories.

HEINZ

It's all in the future. I wouldn't worry your head about it now.

EVA

Good. Mmm, this apple is so sweet and tangy. Isn't it amazing – the icebox is always stocked full of goodies. It's a wonder we don't get caught.

HEINZ

They know.

EVA

How would they know? They never hear us!

HEINZ

Eva! There's food missing all the time! How could they not know?

(They are settled on the balcony, cutting the fruit and sausage and eating. A clock may chime in the distance.)

HEINZ

The evening star.

EVA

It's there every night.

HEINZ

You can count on it. It makes me feel safe to count on something. Look! The fog's rolling in. Soon it will be hard to see anything.

(EVA tightly shuts one eye and tries to look out.)

HEINZ

What are you doing?

EVA

Trying to see how you see.

HEINZ

You silly! I see just like you. I just don't see in all directions at the same time. Unless I'm in a corner. For some reason, I see more angles if I sit in a corner.

EVA

Shall I put you in a corner so you can see better?

HEINZ

I'm comfortable. Maybe I should wear a pirate patch? Would you like that?

EVA

We can both wear pirate patches!

HEINZ

And we shall board the Jolly Dodger and I will be Captain One-Eye at the helm.

EVA

And I shall be known as Pirate Shy-Eye!

HEINZ

You are not shy!

EVA

One eye is shy when I am away from home and one eye is filled with fun when I am with you.

HEINZ

As for me, my good eye sees everything perfectly and my blind eye sees what's inside of people.

EVA

What do you see now? The streets are filling up with shadows – it looks scary.

HEINZ

Quick! Over there – through the mist – something's moving. Look before it disappears! I think it's a ghost!

EVA

Where? I want to see it!

HEINZ

You missed it. Wait. Shh.

(Beat.)

EVA

What?

HEINZ

Is that a chain clanging in the distance?

(EVA listens intently.)

EVA

It is!

HEINZ

I think that's young Gustav roaming the canals. Creeping ... sneaking ... step by step... until his icy hand finds his victim!

(HEINZ touches EVA with something cold from their midnight treats. EVA jumps!)

EVA

What does he want?

HEINZ

You!

EVA

But you'll protect me.

HEINZ

Of course. Poor Gustav. He died very young and is destined to roam these canals forever.

EVA

How did he die?

HEINZ

He was hanged – for stealing ... an apple!

(EVA may drop her apple.)

HEINZ

The poor fellow was starving so he swiped an apple off a cart and paid for it with his life. Now he wanders the canals trying to rid himself of his chains. The chains that weigh heavily upon him because he broke the law.

EVA

But - he was starving!

HEINZ

The law isn't always fair.

EVA

How do you know about Gustav?

HEINZ

From my friend Herman. And do you know what? I met Gustav.

EVA

Was he here?

HEINZ

It was when I was working late in the music room at school. It was getting dark. My eyes were so tired so I curled up on the floor under the piano and fell asleep! I was awakened by a cold mist that came over me.

EVA

Are you sure the window wasn't open?

HEINZ

Positive. And then an icy finger touched my forehead.

(HEINZ acts it out. Perhaps he touches EVA's forehead.)

I bolted upright. And there was this child staring at me with bloodshot eyes. His neck was covered in chains. I froze. I couldn't even scream. And then he gestured for me to follow him. I felt like my own body was tied up in his mysterious chains. I didn't want to go with him but I had no choice. The invisible chains dragged me forward and soon I was going down the dark stairs and into the cold. I heard crying. I thought it was a baby. Or maybe – it was a cat!

(HEINZ lets out a cat cry. EVA jumps.)

But then there was such a wail. (Heinz lets out a long wail.) It entered my body and I shuddered. (They both shudder.) I didn't want to go any further. The streets were empty. There was nobody about. Only me and Gustav-the-ghost. He was leading me to my doom.

EVA

Don't follow him!

HEINZ

I had to. The invisible chains grabbed me. They moved me inch-by-inch, step-by-step until I thought I was being led into a canal where I would drown in the frigid night.

EVA

You can't die.

HEINZ

Evertje – I'm here, aren't I? (Beat.) We reached a bridge and the crying continued. Was someone in the canal? Where was it coming from? And then I looked up.

(HEINZ and EVA look up. A full beat or two of silence. Until EVA is beside herself.)

EVA

Tell me.

HEINZ

There was a child. Way up on the highest branch. He was terrified. I knew Gustav brought me here to rescue him.

EVA

But – you're afraid of heights.

HEINZ

I know! But I did what Pappy told me when we went mountain climbing. I kept my eyes upward and never looked down. Slowly I inched up the tree. One small step at a time. And then suddenly –

(HEINZ lets out a gasp and is silent.)

EVA

Suddenly

HEINZ

The little boy jumped on my shoulder and held me tight. And very carefully, I slid down. As soon as I put the boy on the ground, he hugged me and ran away. And then Gustav did the strangest thing. He removed one of his chains and threw it into the canal and disappeared into the mist.

EVA

You must have been so scared.

HEINZ

I was. But I think Gustav's a good sort of ghost. I think every time he does a good deed, he is able to shake off another chain. When the chains are gone, he will no longer be a ghost and will be able to rest in peace.

EVA

You're making this up!

HEINZ

Who knows? Have another apple slice.

EVA

This is the perfect evening. Play one more song before we go inside.

(HEINZ plays "Lovely Evening." He starts to sing and EVA joins in. NOTE: You may change the

song to something in public domain that would fit the times and the scene. HEINZ abruptly stops.)

EVA

What's wrong?

HEINZ

There's a policeman on the street. That uniform – uniforms scare me. Just before we left Vienna, two boys beat me up on the street. My teacher watched. A policeman watched. I was bloodied but the boys kept pounding and/

EVA

/Shh. It's over. We're not in Vienna anymore. We're safe. We're finally safe.

HEINZ

He makes me nervous. Let's go inside.

(They exit as the lights change.)

SCENE THREE

August 1945, at the Geiringer apartment.

MUTTI

How many are there?

EVA

About thirty.

MUTTI

Let's stop.

EVA

I need to do this! You should be grateful for them ... grateful they did this ... grateful we found them/

MUTTI

/I'm just not ready for/

EVA

/I am! I wish I had Heinz's talent. I can't paint. Or make-up stories. Or play an instrument.

MUTTI

Evi, my girl of so many talents. You dance, do gymnastics, ski, mountain climb/

EVA

/None of my talents helped Heinz. But his paintings - they help me - just the way his music used to help me.

PROJECTION: Heinz with his guitar.

MEMORY 3: April 1940.

(EVA is outside in the courtyard. She has a bag of marbles and is playing by herself. Nearby, there are sounds of children playing: hopscotch, jump rope, marbles, hoops, bicycles – whatever you would like. If you have extras, use as many children as you would like. If using a small cast, we can just hear the laughter and noise and see SANNE playing with a hoop or marbles. You could also use HERMAN. EVA smiles and waves at SANNE. No response. HEINZ enters.)

HEINZ

Don't you have the saddest face of anybody I've ever known.

EVA

Nobody will play with me. They already all know each other and they don't want me. It doesn't matter. I don't care. I can't speak to them anyway.

HEINZ

Wait here.

(HEINZ exits.)

EVA

I have nowhere to go.

(She continues to play with the marbles by her lonesome. HEINZ returns with his guitar.)

HEINZ

Do you care to dance?

(And HEINZ plays a fast, ragtime tune. The music gets inside EVA and she dances. She leaps and cartwheels and if possible does her gymnast moves. She forgets her loneliness. SANNE comes forward. Maybe another child. At first she watches EVA and then joins in the dance. Maybe

they dance together in a circle. Maybe separately - but there is a coming-together and the beginnings of friendship. A child may send a hoop sailing to EVA. Or an invitation to join in playing marbles. As the lights change EVA is now with a friend.)

(The lights change back to EVA'S and MUTTI'S apartment. It is again August 1945. As the scene changes, HEINZ continues playing his guitar until MUTTI and EVA are back in place.)

EVA

Remember this?

MUTTI

Heinz's boat. We tried to sail every lake and river in The Netherlands. We almost succeeded. If only...

EVA

If only we were allowed to keep it. *I hate this!* Heinz should be here. He should be in art school – painting canals and tulips. He should be sailing, painting, practicing the piano! It's so quiet here. *I hate the quiet!*

(MUTTI takes EVA in her arms.)

MUTTI

Shhh, my darling. The memories are hard.

EVA

No! The memories are good. This “afterlife” is hard. That beautiful sailboat! I know he was remembering those sailing days while stuck inside.

MUTTI

Remember when he became a captain?

PROJECTION: The sailboat through the window.

MEMORY FOUR: May 1940

(There's music underscoring as we set the scene for the “Memory of the Sailboat.” It is almost like a dance. HEINZ is the captain on a boat welcoming EVA, SANNE and HERMAN. He has on a captain's cap.)

HEINZ

Welcome aboard, Miss Geiringer. I am your captain. We will be sailing at 0900 hours. The winds are moderate from the southwest.

EVA

Aye, aye, Captain!

HEINZ

And welcome Sanne and Herman. Are you ready to set sail?

SANNE

I am so excited. I brought a small picnic to share. With cake.

HERMAN

So did I. We will have plenty of food.

HEINZ

Ha! I've seen how much you can eat.

HERMAN

I'm growing!

HEINZ

We all are.

SANNE

So we'll eat everything.

HEINZ

Except for Eva. She's a picky eater.

EVA

I eat cake.

HEINZ

We all eat cake. I am your captain and you are my shipmates.

HERMAN

As first mate/

EVA

/I'm first mate!

HERMAN

As second mate, I propose that we eat.

HEINZ

Before we eat, I think we should go on an adventure. Then we will be hungry.

HERMAN

I'm already hungry.

EVA

I vote for the adventure. What did you have in mind? Pirates? I'll be a pirate.

HEINZ

Sirens! There's a tale that takes place on the Rhine at a place called the Murmuring Cliffs.

SANNE

It's where Lorelei was jilted by her suitor and jumped off the cliff and drowned. Now her spirit sits way on top and she sings. She sings such beautiful songs that sailors that hear her go mad and jump ship to swim to the cliffs. But they all drown. No one who has heard her song has survived to tell the tale. We studied it in school. *It's so romantic!* Let's play! I want to be Lorelei!

EVA

No, me!

HEINZ

You, Eva are my savior. For I want to be the sailor that hears Lorelei's song and lives to tell the tale. But that can only happen if you help me.

EVA

I'll always help you.

HERMAN

And me?

HEINZ

A fallen sailor.

HERMAN

Am I – dead? I don't want to be dead.

HEINZ

Nobody wants to be dead. Lorelei was so unhappy about being jilted, she vowed to drown as many sailors as she could.

EVA

She was a murderer!

HEINZ

She was. But sailors came all the time wanting to be enchanted by her song.

EVA

That's silly of the sailors. They should sail to a place where nobody wants to murder them.

HEINZ

They wanted to experience her enchantment. Just as I do. Are you game?

HERMAN

As long as I live.

HEINZ

We'll all live. In real life.

SANNE

I'm ready. What do you want me to do?

HEINZ

Sanne, climb up high on these boxes. They are the cliffs. You will be Lorelei and sing.

SANNE

I don't sing.

HEINZ

We will imagine it. Herman and I will be the sailors who want to experience everything. My first mate needs to tie me up so I cannot jump into the water when the music starts. Unfortunately my friend – you will not be so lucky. You will jump in the water/

HERMAN

/I don't want to jump in the water. I don't swim very well.

HEINZ

You *make-believe* you jump in the water and you *make-believe* you drown. Now, Eva you must wear ear plugs so that you don't hear Lorelei calling and so you will not be tempted to follow her. Ready?

ALL

Aye, aye.

HEINZ

Here's some rope to tie me up.

(EVA ties a knot. SANNE climbs to the top "of something." HEINZ gives EVA some makeshift ear

plugs. It could be something silly that hangs out of her ears.)

HEINZ

Take this. When I tell you to, put it in your ears. That way you won't hear Lorelei's call and you will be safe. And remember, no matter what I say – do not untie me until we are past the cliffs. Is that clear?

EVA

Aye, Aye, Captain!

HEINZ

And now, we sail to the cliffs!

(The sail in the quiet for a moment or two. And then from far away we hear a beautiful voice.)

HEINZ

Listen to the wind. There's music in it. Can you hear it.

(The children listen carefully. They hear it! SANNE mimes the singing and with a dancer's flair, she motions for the sailors to come to her. It's haunting, exquisite and welcoming.)

HEINZ (cont'd)

They're here! How I wish you could also hear them.

(The VOICE is closer. You may use "Die Lorelei.")

SANNE

Come to me, sailors. Follow me into the sea. I have such secrets that mankind will never know. But I will tell them to you.

HEINZ

I must stay the course.

SANNE

Don't you want to know more? Experience more?

HERMAN

I do!

SANNE

Then come closer.

(HERMAN mimes jumping in. He flails about and slowly drowns. He is not a bad actor. It may go on a bit. The singing continues.)

HEINZ

Eva! Untie me. I need to get closer to them. **EVA!**

(EVA stays her course and shakes her head “no.” They are playacting and this is playful. We get to see EVA’S stubbornness.)

EVA

I can’t hear you.

SANNE

Throw off that human coil. Break away from its chains. I will tell you the future. You can hold everyone’s future in your hands. You will know all.

HEINZ

EVA! Unchain me now! That’s an order from your captain.

EVA

I *am* following orders from my captain. And my captain said I should ignore my captain. So there!

SANNE

You are strong enough to get loose. Join me. You will know sweetness and goodness for all of eternity.

HEINZ

Eva? **EVA!**

EVA

Is someone calling me?

HEINZ

Look at me. **EVA!** Read my lips. Remember when I told you to not listen to me?

EVA

Yes.

HEINZ

I need you to listen carefully. I was wrong. These sirens mean us no harm. Let me go.

EVA

(Beat.) No.

HEINZ

They will show me wonders and in turn, I will give them to you. A life free of care. A life of hope. Wouldn't you like that?

EVA

(Beat.) Yes. But no.

HEINZ

Eva!

SANNE

This is your last chance. To live forever.

HEINZ

Free me now!

(Beat.)

EVA

No.

(The singing is heard. HEINZ tries to break free. The music swells and suddenly morphs into the sounds of war planes – very menacing. They increase and are gone. Then more planes come and more planes. Maybe Gestapo sirens. All “play” stops. EVA immediately goes to protect Heinz. They stare at the sky.)

EVA

Heinz!

HEINZ

The Germans are here.

(HEINZ envelops EVA in a hug. SANNE and HERMAN move closer together. The sounds are further and further away. HEINZ is shaken but tries to comfort his friends.)

HEINZ

Ahoy, my brave mates, Let's sail home. Where shall we sail to next week?

England!

SANNE

America!

HERMAN

Anywhere. I'll follow you anywhere.

EVA

(The lights fade to black. After blackout, the sounds die down.)

SCENE FOUR

The lights come up on the Geiringer's Apartment. It is late October, 1940. The Germans have been occupying The Netherlands for a few months and slowly the Nuremburg Laws have been put into effect. MUTTI and PAPPY are at the table in deep muffled conversation - perhaps with tea. HEINZ and EVA are off to the side. EVA is playing with her marbles and chatting away. HEINZ is engrossed in *20,000 Leagues Under the Sea* and paying no attention to EVA.

MEMORY FIVE: "The Unbroken Chain"

PROJECTION: Erich (Pappy) Geiringer

EVA

So Frau Visser had me stay after school. She was not appreciative that I corrected her French. But don't you think a teacher should be teaching the subject correctly? All the students laughed when I corrected her. I don't think she liked that very much. What do you think?

HEINZ

Uh huh.

EVA

And I forgot to tell you about Sanne! She's not speaking to me right now. But I don't care. She should have invited me to her birthday party! I spend as much time with her as

EVA (cont'd)

Anne and Hanne! But she was mad about the chocolates. Did I tell you about the chocolates?

HEINZ

Uh huh.

EVA

I wish I could have seen her face when she opened them. I was so clever. First, I unwrapped all of the chocolates and ate every single one. They were soooo good. I should have saved you one. But I didn't. Then I worked very hard and cut the carrot and turnip into the exact same-size squares that the chocolates were. And then I carefully rewrapped them to look like the original chocolates. Then, I put the fake chocolates back into the box, retied the bow and presented them to her!

(EVA takes a moment to savor the memory. Maybe she has a laugh to herself. She is immensely pleased with her wrongdoing. HEINZ remains oblivious.)

It was terribly naughty but she deserved it.

HEINZ

That's nice.

(EVA punches HEINZ.)

HEINZ (cont'd)

Eva!

EVA

Heinz!

HEINZ

What?

EVA

You're not listening to me!

HEINZ

I'm reading!

EVA

I'm talking to you!

HEINZ

You're always talking.

EVA

You're always reading!

(HEINZ is still ignoring EVA. She punches him again. HEINZ is not amused.)

Stop reading!

HEINZ

Listen to this.

“To give up the yoke of the land which men equate with freedom is not a great sacrifice.”

EVA

That’s nice. (Beat.) I have no idea what that means.

HEINZ

That’s what Captain Nemo tells his men when they want to go back to land. Captain Nemo thinks they should stay on the ship.

EVA

If people want to leave the ship, the captain should let them.

HEINZ

But the men have more freedom on the ship than on the land.

EVA

That’s silly. There’s more room on the land.

HEINZ

But you’re not free to go anywhere. Like us. We can’t leave Amsterdam. We can’t go to the movies. We can’t go to ice cream shops. Wouldn’t you rather live on a ship where you were free to go to those places?

EVA

Do they have ice cream shops on ships?

HEINZ

Eva! Think. If we lived on a free ship, Pappy could still run his business. He can’t here.

EVA

Could Pappy run his shoe business on a ship?

HEINZ

Why not? Sailors wear shoes.

EVA

All right. I'll live on a ship. But only if you and Mutti and Pappy are with me. And I could have lots of ice cream.

HEINZ

Seriously, Eva. Look at Mutti and Pappy. They're worried. Pappy's trying to start a business at home but times are getting tough again. Like they were in Vienna.

EVA

Do you think Pappy will have to leave the country again to find a job? I hate it when we're separated. I never want to go through that again.

HEINZ

You know Pappy will do whatever he can to support us. And keep us safe.

EVA

But what if he has to go all the way to America? And what if we can't join him? What if we don't see him for a whole year? What if he goes so far away that we never find him again?

HEINZ

I don't know.

(Pause as EVA absorbs this answer.)

EVA

That's the first time you've ever said, "I don't know" to me.

HEINZ

I wish I had an answer. (Beat.) Eva, have you ever thought about what you wanted to be when you grow up?

EVA

Not really. I suppose it would be nice to be a mother some day. I love playing with babies in the courtyard.

HEINZ

But what would you like to *do*?

EVA

Grow tulips!

HEINZ

Tulips?

EVA

I love how the parks are filled with them. Vienna was never like that. Tulips make me happy. What will you do?

HEINZ

I don't know. And I really want to know. I love my music. I love the idea that it makes people happy. But then I think about painting. When I go to the City Museum and see Rembrandt's paintings, I think how his works bring pleasure to so many people hundreds of years after he's gone. Imagine having that ability.

EVA

Rembrandt? The artist who did all those dark pictures?

HEINZ

Yes, Rembrandt! And the paintings weren't all dark. He did this clever trick where he would pose his subject just so.

(HEINZ tilts EVA'S face so she is posed "just so.")

HEINZ (cont'd)

He would let a little light center on the middle of the nose. That way, one half of the face could be painted in tiny details and the other half is shaded – darker – so there's more emotion. I love that idea!

EVA

Remember when we would go through Uncle Ludwig's art catalogue in Vienna? And he would say, "Heinz, someday you will be in this catalogue."

HEINZ

There was that painting of a young girl in a field of flowers that you loved.

EVA

It was my favorite! And you used to say, "Eva, someday I am going to paint you in a field of flowers."

HEINZ

And I will!

EVA

I want a field of tulips!

HEINZ

Then I will paint you in a field of tulips!

EVA

I miss Uncle Ludwig. And Aunt Sylvi.

HEINZ

At least they're safe in England. We used to see them every week. And now it's been – years.

EVA

Two years. The first thing we should do when this war is over is visit them.

HEINZ

If we make it to the end of the war.

EVA

Don't talk like that.

HEINZ

I don't know if Pappy can keep us safe anymore. Already, some Jews have been taken away. Nobody knows where they go.

EVA

They're just making new, stupid laws. They're not really going to do anything. The Dutch won't let them.

HEINZ

I'm scared. I hear things. Bad things. You know how I always worried about my good eye going bad and being blind? Now, I worry about dying.

(Beat as HEINZ says this really to himself.)

What happens? Is it – just nothing forever?

(EVA is stunned for a moment. SHE hugs HEINZ. HEINZ goes to PAPPY and EVA follows. They just stand there and stare at their parents. PAPPY and MUTTI look at them and there is a moment before HEINZ finally blurts out his fears.)

HEINZ

What happens to us when we die?

(A beat. MUTTI and PAPPY are stunned.)

MUTTI

Oh, Heinz. You're not going/

PAPPY

/let me talk to them, Fritzi.

(The family settles on a couch or more comfortable seating – where EVA and HEINZ were at the beginning the scene.)

PAPPY

Where did that thought come from?

HEINZ

The Nazis – I remember Vienna and then I look around and they're everywhere.

PAPPY

Heinz, understand that we are part of a long chain of people. You and I are each one of the links. So is Mutti and Eva. We are all links. Each and every link is important. And someday, when you have children, you will live through them.

HEINZ

But what if I don't have any children? Not everyone has children... not everyone grows up.

PAPPY

I promise you this: everything you do leaves something behind. Every time you help Eva or Mutti and me, you leave something good behind. And that good stays. All the good you have already done stays forever – never to be forgotten. Everything is connected like a chain that will never be broken.

HEINZ

But I haven't done anything yet to create a chain.

EVA

You always help me!

HEINZ

I love doing that, but that's not enough. I need time. More time to create these links.

PAPPY

You have your whole life ahead of you.

HEINZ

Do I Pappy? Are you absolutely sure of that?

(Beat.)

MUTTI

We need some music. That always calms us. I'll get the gramophone.

HEINZ

No – let me play the music. I need to *do* something.

(HEINZ rushes into the other room. Music is heard.
The family gathers close and listens as the lights
fade to black.)

SCENE FIVE

AT RISE we are back in 1945 in the apartment in
Amsterdam. EVA finds a poem.

PROJECTION: The Hospital Poem by Heinz.

MEMORY SIX: The hospital

EVA

Mutti, look! In-between the paintings – he hid his poems.

(MUTTI gasps.)

EVA

It's the poem he wrote about the hospital and I must say it's the silliest poem he ever
wrote!

(Reading.)

A long day in the hospital brings you so much fun,
Many in the room are smiling and it's filled with sweet, loved ones.

(As MUTTI and EVA gather over the poem, we
hear HEINZ'S voice. The poem is a wee bit
inaccurately translated from the original Dutch. The
poem is dated from July 1942 when HEINZ first
went into hiding.)

HEINZ

First, there is Mister Hillesum, an old, sweet gentle soul; he often sits upon the pot
and likes it - nay, he loves it. Too much if you ask me.

The nurses also are great fun, there are so many in the crew.
Listen to what I've learned from here. Believe me, it's all true.

If you are not sick, the hospital's the perfect place to be.
And as a merry vacationer, my time here gave me glee.

EVA

Why'd you stick him in the hospital? It must have been miserable to be healthy in the middle of all the sick people.

MUTTI

Your father thought he'd be safer there. Boys were "disappearing" from schools. Of course, as soon as we heard that patients were "disappearing" from hospitals, we brought him home.

(The lights switch back to the apartment. It is March 1941. HEINZ and EVA are gathered together. HEINZ has a mountain of books.)

EVA

I've missed you. It's a little crazy to be in the hospital when you're not sick. What did you do – besides watching Mister Hillesum on the pot?

HEINZ

I read books – all day. I read a new book about pirates! It kept my mind off of Mister Hillesum. And the pot.

EVA

Tell me. I love a good pirate story!

(Planes are heard. Air raid sirens turn on.)

EVA (cont'd)

We're going to be bombed! We have to go/

HEINZ

We can't. Jews aren't allowed in the shelters anymore.

EVA

We have to go somewhere! Where's Mutti and Pappy?

HEINZ

At a meeting trying to decide where they can find a safe space for Jews during an air raid.

(Sirens.)

EVA

I need them here!

(HEINZ wraps his arms around her.)

HEINZ

I won't let anything happen to you. I'll throw myself on you and die before I let anything hurt you.

(The sirens die down.)

HEINZ (cont'd)

False alarm.

(Beat.)

EVA

You'd ... die for me?

HEINZ

Yes.

EVA

But – you're afraid of dying.

HEINZ

But I'm more afraid of you dying because I couldn't save you.

EVA

*I hate this! There's no safe place for us! We can't ride bicycles, ice skate or even go to the movies! We can't get ice cream! **And I'll never see Snow White!***

HEINZ

Snow White? We have no air raid shelters and you're mad because you can't go see Snow White?

EVA

I know it's silly. But they've been playing the songs on the radio for weeks and I love them. Everyone in my class is going. (Beat.) Everyone who isn't Jewish. It's been six months since we've seen a movie. And I miss Shirley Temple.

(HEINZ does a sweet little tap number. It's awkward and funny.)

HEINZ

How's that?

EVA

You don't have her curls.

HEINZ

True. Come. Mutti and Pappy should be home soon. Let's set the table for them. (Beat.) We'll make them think they raised perfect children!

EVA

Maybe one perfect child... Did I tell you how much I love it that you're back home? I want the four of us to always be together.

(Lights fade to black.)

SCENE 5

PROJECTION: "Sneeuwwitje en de Zeven Dwergeren"

MEMORY SEVEN: Heinz gives Eva *Snow White*.*

(*For this scene, you may stage it so we do not see the front of the cut-outs, or draw your own cut-outs – not resembling Disney's - or use an illustrator in public domain such as Arthur Rackham. Although the memory pertains to the Disney film, all images and music from that film remains in copyright.)

Lights return to the Amsterdam Apartment, August 1945. EVA and MUTTI are still sifting through Heinz's works.

EVA

What happened to the Snow White drawings? They're not here. They made me so happy.

MUTTI

They were left behind.

EVA

The people after us probably threw them in the trash.

MUTTI

Or – they gave it to some young girl and the drawings made her as happy as they made you.

EVA

That evening was my own fairy-tale. Finally, those huge, scary blackout curtains were good for something. I remember you calling me in to the living room...

MUTTI

Evitje! Heinz has such a surprise for you!

(The lights change. We are deep in memory. Depending on your license, fairy-tale music could be heard in the background – “Scheherazade!” By Rimsky-Korsakov or Tchaikovsky’s “Sleeping Beauty.” HEINZ enters with huge pieces of cardboard with Snow White characters drawn on them (or cutouts of the characters). Perhaps we can make it out but it is not important. Again, they cannot be the Disney images. He steps to the front of the stage so that EVA is facing the audience and HEINZ’S back is to us. MUTTI and EVA remain in their 1945 places remembering. Let the music underscore the entire scene. HEINZ now does the show in pantomime. Using the cutouts, he may dance as Snow White with the birds, pantomime the haughty queen looking into her mirror and eventually on his knees or scrunched down, he does all the dwarves. We hear EVA over the pantomime.)

EVA

Heinz played all the parts. He played the songs for me. A light shone on the blackout curtains and his cutout characters came to life. I felt so lucky. Thousands of people were seeing the movie in the theatres. But I was seeing it live! He managed to be all the dwarves. And the scary Queen. And he was truly a gentle Snow White. There were a few times when I interrupted his show because I had to get up and dance to the music.

(EVA briefly dances.)

EVA (cont’d)

Heinz would do anything to make things nicer for me.

(The narration, music and pantomime ends at the same time. The lights change back and HEINZ is gone. We are back in 1945.)

EVA

Those days in Amsterdam when the four of us were together were the most wonderful years of my life. Even when we had curfew and couldn't go anywhere in the evenings, I loved it. Because we were together. Remember playing bridge?

MUTTI

You and Heinz got very good at it.

EVA

You never let us win! Sanne's parents let her and Barbara win.

MUTTI

Your father did not believe in that. He wanted to encourage you two to develop the fighting spirit. And not be afraid of working hard.

EVA

Even when Heinz was called up, he vowed to go and work hard, remember?

(The lights change. It is July 1942. HEINZ has a letter that he gives to PAPPY.)

HEINZ

Everyone turning sixteen got one. Herman did. So did Henke. Even Margot. I think it will be fine, don't you?

PAPPY

I don't know.

HEINZ

I'll work hard. You know I can do that. And when the war is over, I'll be back here and things will go back to normal.

(EVA and MUTTI enter and MUTTI sees they are upset.)

MUTTI

What?

PAPPY

Heinz got called up. He's to report for work duty on Monday. He's to pack a bag and get ready to go to Germany.

(EVA runs and wraps her arms around HEINZ.)

EVA

Noooo!

MUTTI

That can't happen.

HEINZ

There isn't a choice. Don't worry, Mutti. The war will end soon.

PAPPY

This is true. With the Americans in it, it can't be much longer. A month or two at best.

MUTTI

Erich! You can't think/

PAPPY

/No! He's not going.

HEINZ

They'll arrest me!

PAPPY

You're not going. (Beat.) I had hoped for more time. Another month to make arrangements. But the time is now – we must disappear.

(Lights fade to black on a stunned family.)

- OPTIONAL INTERMISSION -

SCENE 6

PROJECTION: Painting of the "Attic with Discarded Belongings"

MEMORY EIGHT: Separating

At rise, belongings are packed up or stacked at one end. It is July 1942. MUTTI is serving tea to PAPPY and EVA. HEINZ enters weighed down with many books.

PAPPY

Heinz! You'll break your back.

HEINZ

I need each one of these if I am to keep up with my studies. Geography, biology, French, World History, German, Italian/

EVA

/We don't need to speak Italian! We know enough languages!

HEINZ

But there are a few books I want to read and they were written in Italian. Everyone knows translations are not as good as the original. Why don't you try to learn Italian?

EVA

I'd rather practice walking on my hands!

PAPPY

We cannot carry all those books.

HEINZ

/But/

PAPPY

We have enough to carry. We must look like we are visiting a relative. We certainly cannot be seen carrying so many things. People will get suspicious.

EVA

I gave up my Monopoly game!

HEINZ

I gave up my guitar! And the accordion.

PAPPY

Pick three books.

HEINZ

I can't!

PAPPY

I will not risk getting arrested because of the books! (Beat.) We'll try to get the Jansens to bring some more over later.

MUTTI

Sit. This is our last tea together for a few months.

EVA

Months!

PAPPY

Two at most. We won't be in hiding that long.

EVA

Two whole months!

MUTTI

Two whole months where you will study so much, you will be ahead of everyone in the class when the war is over.

HEINZ

Doesn't that sound like fun, Eva?

EVA

No!

HEINZ

Just think – in two months we will be able to go to the cinema again.

EVA

Now, *that's* fun.

PAPPY

It's time to separate.

EVA

Noooo! I just sat down.

PAPPY

People are waiting for us. Good people.

EVA

Why can't we be in hiding together?

MUTTI

It's – dangerous. And hard for one family to hide four people.

EVA

What did we do to deserve this?

PAPPY

Nothing. But for whatever reason, the Nazis are determined to find every Jew living in Amsterdam and send them away. I won't let them find us. We have a better chance of surviving if we separate.

HEINZ

Does that mean there's a chance some of us won't survive?

MUTTI

It means – it's safer to hide separately. That's all. It's time. Mrs. Klompe is expecting us.

(There are long hugs – it's almost a dance. Music is heard – perhaps "Die Lorelei" or "Wayfaring Stranger." Finally, PAPPY and HEINZ put on a coat and pick up some tiny belongings and exit. AFTER they leave, MUTTI and EVA do the same. The lights fade.)

SCENE 7

PROJECTION: Painting of Heinz with blonde hair.

MEMORY NINE: Visiting Heinz and Erich

AT RISE we are in an attic – one of HEINZ'S and PAPPY'S hiding places. It is December 1942. The GEIRINGER'S have been separated and in hiding for six months. With the same music playing that closed Scene 6, PAPPY is tidying up the small attic space. He finds a pillow and goes to move it. He looks at it.

PAPPY

Heinz! *HEINZ!* Where is my last pillowcase?

(HEINZ enters. He is – blonde.)

HEINZ

I – used it. For the still life. You don't need a pillowcase. You still have the pillow.

PAPPY

I like pillowcases on my pillows. It is one of the few niceties left to me in hiding.

HEINZ

Sorry, Pappy. I am trying to learn how to practice light and dark with my painting. Like Rembrandt.

PAPPY

Well Rembrandt, please stick to practicing your art on tea towels. And stay away from our sheets!

HEINZ

I was thinking your white shirt would be a good backdrop/

PAPPY

/No! If anyone paints on my last, white shirt – it should be me.

HEINZ

The paintings are my lifeline.

PAPPY

And the paintings are good. It is remarkable what you have accomplished. I couldn't be prouder of how you have handled all of this the last six months. (Beat.) How does everything look?

HEINZ

Almost like a home.

PAPPY

Stay away from the window.

HEINZ

They're late.

PAPPY

Maybe the train is late.

HEINZ

What if something happened? What if they were caught? We'd never know.

PAPPY

Believe me. We'd know. The Nazis document everything. Stop pacing.

HEINZ

Look at you all twitchy and nervous!

PAPPY

You're right. We both need to relax. It will be fine.

(A noise is heard in the hallway and then there is a knock at the door.)

MUTTI'S VOICE

Erich? Heinz?

PAPPY

See?

(PAPPY opens the door. EVA just about falls in. MUTTI runs to PAPPY. She is wearing some sort of elegant coat – very likely a fur coat. The trip was frightening and EVA can finally give in to her emotion. There are endearments and hugs and kisses that go on just a bit longer than would be normal in other circumstances. MRS. JANSEN is at the door – watching. She wears a worn coat.)

(There are constant hugs. Kisses – over and over. Murmurs of how much the kids have grown, how much they've missed each other. The GEIRINGERS are in a world of their own for a minute. Suddenly, PAPPY notices that MRS. JANSEN has remained.)

PAPPY

Thank-you, Mrs. Jansen. We are very appreciative.

(MRS. JANSEN nods and just stands there. There is an awkward moment.)

MUTTI

I'm sorry, is there something we can do for you?

MRS. JANSEN

I was admiring your coat.

MUTTI

It is lovely, isn't it? One of the few things I have left from our life in Vienna.

MRS. JANSEN

You don't need it. You barely go outside.

MUTTI

True. But I am hopeful when the war ends, it will be put to good use again.

MRS. JANSEN

You don't need it.

(MUTTI realizes what is happening and takes off her coat and hands it to MRS. JANSEN. In turn, she gives MUTTI her coat.)

PAPPY

Fritzi/

MUTTI

It's fine Erich. It's the least I can do for our – benefactor.

(MRS. JANSEN nods and exits. The family just looks at each other noting what has passed and then relieved to be alone together again. Hugs again between brother and sister, MUTTI and PAPPY.)

PAPPY

Fritzi, I'm so sorry.

MUTTI

It's a small price to pay to be able to spend some time with you. Six long months!

PAPPY

She's – problematical. I think we're going to have to find a new hiding place soon.

EVA

We're here. We're really here. It's been *forever!* (Beat.) You're ... blonde.

HEINZ

Do you like it?

PAPPY

Heinz thought in case someone spied him through a window, they wouldn't give it another thought because he would look more Aryan.

HEINZ

Like you and Mutti! What do you think?

EVA

It's ... different.

MUTTI

I think that's good thinking on your part. And you look wonderful!

HEINZ

Thank-you! At least someone appreciates me.

EVA

I adore you. Even blonde.

PAPPY

So, should we play catch-up with each other? Heinz, show Eva what you have been doing. Mutti and I ... will be right back.

(MUTTI and PAPPY exit to another room.)

EVA

They're going to start kissing.

HEINZ

I hope when I get married I stay in love when I'm old. Mutti and Pappy are lucky. They got to grow up during normal times. I wonder if I'll ever have a girlfriend.

EVA

Ha! You had two before we went into hiding.

HEINZ

They were friends. Nothing like Mutti and Pappy!

EVA

One year ago, I had no use for boys. Sanne was boy-crazy – just like her friends and I thought that was just silly. But now... sometimes I think it would be – interesting.

HEINZ

Interesting?

EVA

To have someone special who wasn't family.

HEINZ

It will happen. Come here. I have something to show you.

(HEINZ goes to a desk or a table and shows EVA a painting.)

PROJECTION: Painting of Discarded Items

EVA

It's looks like a collection...of old stuff.

HEINZ

Of things lost or discarded. Like all the things we left behind in our Amsterdam apartment. (Beat.) Like us.

EVA

We're not/

HEINZ

/We are! But – we're fighting it.

EVA

This reminds me of your music. As if the colors were different notes. And those shadows... sad and spooky like that one Chopin you always played. I don't understand how you manage to do all of this. I can barely keep up with my studies.

HEINZ

I look at being in hiding as a gift. If I was at a labor camp, I would not be allowed to do anything but work. But here – I have the time to learn new languages, paint, write poetry...

(HEINZ hands EVA a piece of paper.)

What do you think? I wrote it last week sitting in the dark. I was remembering the outside. I was remembering our life. Darkness comes early in December.

(The lights dim.)

EVA (Reading)

Dark, darker than darkness
Lay the city where nothing moved.
The eye could not catch anything.
Even the stars were removed.

Dark, darker than dark.
It layered all the streets.
Soft voices in the air
Told me danger was not here.

(HEINZ takes EVA's hand as they stroll imagining themselves outside. Sounds of the water lapping in the canals can be heard.)

HEINZ

I walked slowly through the streets
Thinking by the waterfront.
And the waters softly spoke to me
And swirled around my heart.

Looking at the sleeping city,
My mind flew to old desires,
To a path that now is gone.

HEINZ (cont'd)

This life that once brought joy,

This life that once I led,
When all was good, when all was fine,
Oh I am remembering
How that was a time.

(MUTTI and PAPPY enter.)

MUTTI

What are you two up to?

HEINZ

We were just taking an evening walk around the canals. The way we used to.

PAPPY

Tread lightly. We still need to remain quiet.

EVA

When this is over, I am going to scream! Scream until my voice gives out. And jump up and down until I leave a hole in the earth.

MUTTI

And I will let you. I'll even join you!

PAPPY

Take heart. The Germans were defeated at Stalingrad, which means the Russians are coming for them from the east. England and America are coming for them from the west. They're going to be squished.

EVA

The sooner the better!

PAPPY

Shh! Shall we play a nice quiet game of chess?

HEINZ

With all those horses and noisy knights? We dare not risk it. I have a better idea. Now that we have Mutti and Eva here until tomorrow, why not draw their likenesses? Eva will have to keep still as she will be my subject!

PAPPY

Wonderful idea! We still have some charcoal. But no more pillowcases.

HEINZ

My top sheet is still available! I'll cut it into pieces.

PAPPY

But you need it for sleeping.

HEINZ

I don't use it. I sleep with my jacket over me. I can't go out so I put it to good use. Get some chairs.

(EVA and MUTTI are posed on two chairs.)

EVA

Can you make it interesting Heinz? Paint me somewhere that isn't in hiding. So I look happier.

HEINZ

The four of us are together. That should make you happy.

EVA

But you know what would make me happier? If the four of us were in a field of tulips. Can you paint me in a field of tulips?

HEINZ

I promise you that when this is all over, I will paint you in a field of tulips.

(As supplies are brought out and MUTTI and EVA are posed, the lights slowly fade to black.)

SCENE 8

PROJECTION: 11: Young man at desk studying with calendar dated May 11 on wall.

MEMORY TEN: Last day in hiding

Lights up on MUTTI and EVA in the present in their apartment. EVA uncovers another painting.

MUTTI

He painted himself studying. He was so determined to use the time in hiding wisely. *You*, on the other hand/

EVA

/I studied! I had no choice. What else was there to do?

MUTTI

I was determined to not have you fall behind. If anything, I wanted you to come out ahead of the other pupils. (MUTTI notices something in the painting.) Look at the calendar date on the wall.

EVA

May 11. My birthday! I remember him saying he considered that his lucky day.

MUTTI

Heinz's birthday on July 12 and yours on May 11 will always be my lucky days.

EVA

But it wasn't. It isn't.

MUTTI

It still is.

EVA

But it was on my birthday/

MUTTI

/Don't. It's best to forget.

(The lights dim and change. We are in EVA'S and MUTTI'S place of hiding. Music underscores as MUTTI sets a table for breakfast. There are tulips and a gaily-wrapped present. As the lights return to full, EVA enters. It is May 11, 1944.)

MUTTI (cont'd)

Happy Birthday, Evertje. Fifteen! Why, you are now a grown-up!

EVA

I feel like a little kid.

MUTTI

That's about right. Fifteen is part adult and part child. I first met your father when I was fifteen...

EVA

When all of this is over, do you think I will meet someone?

MUTTI

I am sure of it. But I prefer that you wait a few more years.

EVA

I love the tulips sitting there. I've always loved tulips.

MUTTI

We are very fortunate. Frau Reitsmas thought of many ways to make this day special for you. She will be bringing breakfast shortly. There's even a present for you to open after breakfast.

EVA

You know what would make it perfect? If Pappy and Heinz were here.

MUTTI

You know that cannot happen. Besides, we were lucky to see them just a few weeks ago.

EVA

I know. I'm just wishing.

MUTTI

Pappy and Heinz are getting settled in their new home today. It's frightening enough for them to travel outside to a new place. We don't need to add to their stress by attempting to visit. Not just yet. There will be time later.

EVA

This will be the year. Right, Mutti? Pappy said that this will be the year that peace will come.

MUTTI

Yes, this will be the year.

EVA

And then I will do handstands and dance and Heinz will play his music and Pappy will play the gramophone and it will be the four of us again. Just the way it should be.

(EVA does a delicate, quiet waltz with herself.
Abruptly, we hear some very hard knocking.)

OFFSTAGE MALE VOICE (or VOICES)

Juden! Juden! We know there are filthy Jews living here!

(Footsteps. EVA and MUTTI run to each other.)

Blackout.