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By arrangement with **NICK Hern Books**.

If you would like to learn more about the AnglistenTheater, visit <http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/>, or <http://www.facebook.com/AnglistenTheaterAugsburg>, or else subscribe to our **mailing list**: by sending an email to phil-anglistentheater-subscribe@listserv.uni-augsburg.de, following the instructions in the reply.

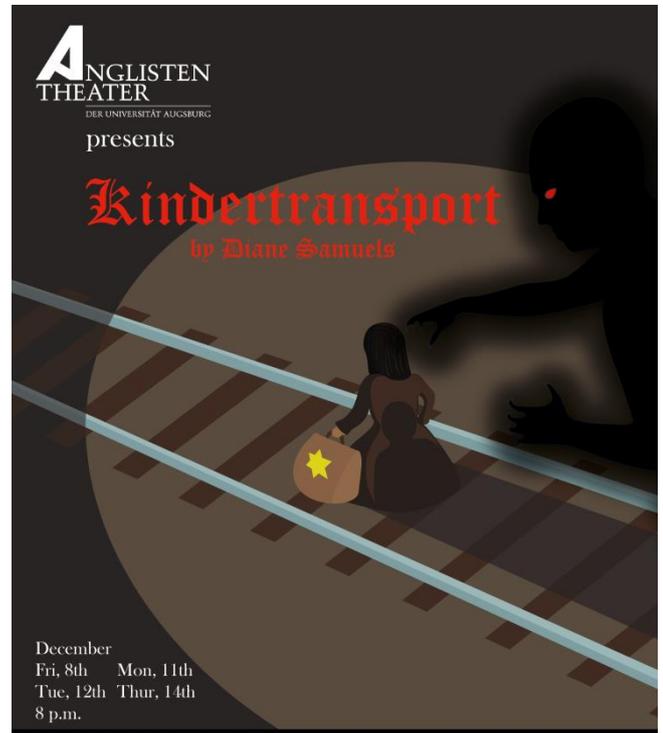
If would like to become a **member** of the AnglistenTheater team, either on stage, or as part of the production team, please write us an email at anglistentheater@phil.uni-augsburg.de, or join us at our introductory meeting for the 2017 winter season

**on Thursday 18th January at 7:15 p.m.
in rm 2127A (D building of the university).**

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Design: Ricarda Fedler

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taschenbuchladen
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lustküche
RESTAURANT • BAR • TERRASSE

EDV-COMPAS

Diane Samuels, *Kindertransport*

CAST

Ratcatcher	Ian Steffy
Eva	Lotte Albrecht
Helga	Mel Schuster
Evelyn	Anna Hilbl
Faith	Jorid Kretzschmar
Lil	Nika Kriss

CREATIVES AND PRODUCTION TEAM

Stage management and prompt	Lisa Bertmann Natalie Bertmann, Emily Farrell, Stephanie Schuth
Light and Sound	Roman Wirth, Kathrin Bayer, Kristina Becker
Stage design	Cast and production team
Tech support	Benjamin Herrmann
Poster	Ricarda Fedler
Sound design	Josef Demling
Publicity	Judith Kraft, Klaus Prem
Facebook	Judith Kraft, Mel Schuster, Roman Wirth
Costumes	Signe Sturup-Hackenberg, Emily Farrell
Makeup, Hairstyle	Carolina Azevedo, Sina Dippel, Emma Marie Liphardt
Backstage, front-of-house, ticket sale	Angela Czygann, Mascha Häge, Jasmin Kiechle, Baris Kirat, Felipe Kraus, Max Kretschmann, Maximilian Leoson, Tanja Ponzer, Max Richter, Martin Riedelsheimer, Korbinian Stöckl, Aileen Täuber
Directed by	Rudolf Beck

Old wounds – an introduction to the play

There are many representations of the Holocaust. Diane Samuels's play *Kindertransport*, which was first performed in London in 1993 and has since then travelled all around the world, is a very special one. It is set in the 1980s when Evelyn and her daughter Faith are about to part as Faith is leaving home. Looking through old things in the attic, Faith finds a suitcase which contains the secret of her mother's past. As a girl, Evelyn was Eva Schlesinger, one of ten thousand German children of the 'Kindertransport' – a programme introduced by the British government to provide a safe passage for Jewish children into families in the U.K. between the Kristallnacht in 1938 and the declaration of war against Germany in 1939. Being sent away by her parents, Eva may indeed have escaped the horrors of the death camps, but as the play develops it becomes clear in various flashbacks that Eva has had to pay a high price for her survival as she has been facing cultural uprootedness and alienation, both love and indifference, desperation, guilt, hope, and emotional repression at the same time. Samuels's deeply touching play is about a child's anxieties to find a way for their lives, and it's also about the parents' anxiety to let their children go into an unknown future. The play is about traumatic experience and also about healing these wounds eventually. Sometimes, so it seems, however, the oldest of wounds can be reopened.

Martin Middeke

The show will run for about 2:15 hours; there will be an interval of c. 15 minutes, during which we would ask the audience to leave the auditorium.

We regret that we cannot permit photographs, sound or video recordings of this performance to be taken by any means.



EDNA International GmbH, provider of high-quality bakery products, are sponsoring the buffet on the first night of *Kindertransport*.