Thanks are due to our liberal sponsors: the University, Taschenbuchladen Krüger, Bücher Pustet, edvcompas, lustküche, edna, and Wein Bayerl; to Martin Middeke for his generous support, moral and otherwise; to the Medienlabor of the University, especially to Toni Bihler, for their help; to the staff of the press and public relations office of the university, especially Herr Prem and Frau Müller, for their continued and enthusiastic support; to Karin Bintakies and Stefanie Heider for helping us book rehearsal and performance spaces, to the staff of the university print shop, Herr Geirhos and Herr Schneider, for speedily handling even unorthodox requests, and to Martina Beck for her general support.

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 you 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).
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*. 