



god

BY C.P. TAYLOR
DIRECTED BY
IAN FINLEY

JAN 31 - FEB 17, 2013

MURPHEY SCHOOL AUDITORIUM, 224 POLK ST, RALEIGH

**BURNING
C O A L
THEATRE
COMPANY**

919.834.4001 BURNINGCOAL.ORG

THE PLAY

Synopsis

Sometimes, good people do bad things. Sometimes, they do things that they never dreamed they'd do, but a gradual process of change brings them to a new place in their thinking. What is it to be good?

John Halder is a progressive German literature professor in the 1930's who is reluctant to accept the ideas of the Nazi party. However, he is pulled in various emotional directions by different people in his life. He is pulled between his wife, mistress, mother, and Jewish friend. Eventually, he rationalizes joining the Nazi party for professional advancement and the idea of humanizing the party from within.

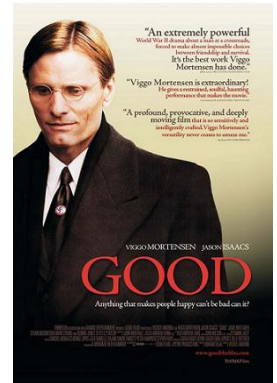
Difficulties with an elderly mother suffering from dementia lead him to write a book in support of euthanasia, which brings him to the attention of Nazi authorities. This leads him to an honorary position in the leading organ of the Nazi party, the Schutzstaffel (SS). As his relationship with his Jewish friend becomes more and more fraught, Halder begins to take advantage of his newfound power and authority. However, it is generally not for the good he originally thought he would serve.

Eventually, Halder is assigned to work under Adolph Eichmann, where he inspects a number of concentration camps and finds himself involved in the Final Solution.

Production History

"Good" is generally recognized as C.P. Taylor's most produced play. It was originally produced in 1981 by the Royal Shakespeare Company at the Donmar Warehouse. Alan Howard, playing Halder, won both Evening Standard and Plays and Players Best Actor Award. Revived in 1999, also at the Donmar Warehouse, Charles Dance played Halder. It is frequently revived in the United Kingdom, Canada, and the United States and stands on the National Theatre's list of its 100 best plays. It routinely receives popular reviews.

"Good" was adapted into a film in 2008 starring Viggo Mortensen. It received mixed reviews and premiered at the Toronto International Film Festival.

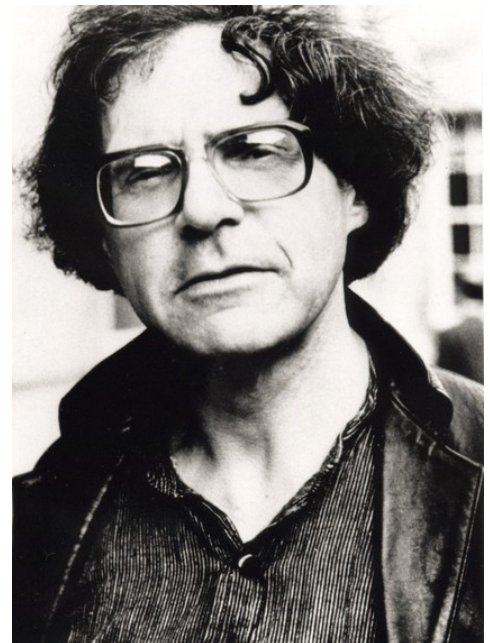


THE AUTHOR

Cecil Philip (C.P.) Taylor was a prolific Scottish playwright, turning out nearly 80 plays over a career of 16 years, including some for television and radio. Born in November of 1929 to Russian Jewish emigre parents with radical political views and strong ties to the British Labor party. He actually left school at 14 years of age to become a television repairman.

He met his first wife (Irene Diamond) in 1955 at a meeting of a drama group. However, he left the group to take a job as a salesman in Newcastle, where he and his wife had two children. He married Elizabeth Screen in 1967 (they also had two children), with whom he lived in Northumberland until his death of pneumonia in 1981. Many who knew him during life attributed this illness to his habit of writing while sitting in his garden shed.

His first play, "Mr. David," won the second prize in a 1954 playwriting competition organized by the World Jewish Congress. However, it would be go unproduced until a 1969 production at the Jewish State Theatre in Warsaw. His first professional production was the 1962 opening of the Flora Robson Theatre of "Aa Went taе Blaydon Races." In 1965, Taylor would begin writing full time when he developed a long-standing relationship with the Traverse Theatre in Edinburgh. He premiered nine plays here. He would also develop relationships with the Live Theatre Company in Newcastle. His most successful play, "Good," was premiered by the Royal Shakespeare Company in 1981.



THE COMPANY

E. D. Intemann (Lighting Designer) As a member of the Burning Coal Company he designed scenery and lighting for *Brigadoon*, and *Much Ado About Nothing*. His lighting designs include *Blue*, *St. Nicholas*, *The Love Song of J. Robert Oppenheimer*, *Crowns*, and *Way to Heaven*. He is also the Resident Lighting Designer for the International Culture Lab in New York City with credits off-Broadway at *59E59*. Internationally he designed for the *Confrontations Festival* in Lublin, Poland and *Garaj Istanbul* in Istanbul, Turkey. He has designed at *Danspace* at *St. Marks* and *La MaMa* in New York City, the *Kitchen Theatre* in Ithaca, NY, the *Eastman School* in Rochester, NY, the *Charlotte Repertory Theatre* in NC, and the *Maryland Institute College of Art* in Baltimore. Currently he teaches at *Cornell University* where he has designed over 60 shows. Previously he was Associate Professor of Lighting in the University of South Carolina's MFA program, and is a member of *United Scenic Artists Local 829* in both scenery and lighting design.

Julie Oliver (Mother) For *Burning Coal Theatre: Brigadoon*, *Jude The Obscure*, *Enron*, *The Shape of the Table*, *Much Ado About Nothing*, *Hair*, *The Prisoner's Dilemma*, *The Love Song of J. Robert Oppenheimer*. For *Deep Dish Theater: Superior Donuts*. For *Carrboro Arts Center: Eurydice*, *10 by 10*, *2009 and 10*. For *Manbites Dog Theater: Act A Lady*, *Sonnets For An Old Century*. For *North Carolina Theatre: Fiddler On The Roof*, the Southeast tour of *Good Ol' Girls*. Julie teaches middle school band in Raleigh, and is a member of *Burning Coal Theatre's* artistic company.

Matthew Hager (Bok/Dispatch Rider) – Matthew is happy to return to the Burning Coal stage after performing last year as *Charlie* in *Mary's Wedding* and in *Mark Twain's Joan of Arc* with *Urban Garden Performing Arts* at the *Politheatrics Festival*. He is also a proud member of *Burning Coal's Shakescenes* team, which preaches the message of the Bard to schoolchildren across the Triangle. Other local credits include *Announcer* in *The Leader* (*Bare Theatre*), *This One in In on It* (*Manbites Dog*), *Lysander* in *Midsummer* (*Koka Booth*), *Finch* in *The Collective* (*LAB! Theatre*), and *Babbs* in *Charley's Aunt* (*TIP*). Matthew has trained at *UNC-Chapel Hill* (*BA Dramatic Arts*, 2011), *DePaul University*, *Shakespeare & Co.*, and *UNC-School of the Arts* (*High School*, 2005). Much love and thanks to his family for their constant love and support.

Alex Smith recently moved back to the Triangle after many years working in New York, San Diego, Chicago, and Hawaii (yes that Hawaii). He is thrilled to be back, to be working on his first show at *Burning Coal*, and to be married to such an amazing woman. Previous favorite credits include: *Three Sisters*, *Edward II*, *Marriage of Figaro* (all *UCSD*), *Tartuffe* (*La Jolla Playhouse*), *Complete History of America* (*Vermont Stage*), *Linus and Alora* (*Flea Theater*). Education: *BA - Duke University*, *MFA - UC San Diego*.

Sydney Mitchell is grateful to return to *Burning Coal* after working on the staged reading of *Across the Holy Tell* earlier this year. Most recently, she was seen as *Juliet* in the *Town of Cary's Romeo and Juliet*. She has spent three summers taking on the role of *Eleanor Dare* in *The Lost Colony* in the Outer Banks, where she also directed their children's shows including *Pirates! A Boy at Sea* and *Balloonacy*. Other favorite roles include *Roxane* in *Cyrano de Bergerac*, *Jen* in *John and Jen*, *Janet* in *Rocky Horror*, *Gerturde* in *Seussical*, *Des* in *Crossing Brooklyn*, and the *Mistress* in *Evita*. Sydney graduated from the *University of South Carolina Honors College* with a *BA in Theatre*.

Steven Roten is a proud member of the *Actor's Equity Association*. Steven serves as *Artistic Director* for *Stillwater Theatre Company* and is an *Associate Professor* at *Meredith College*. He is also a member of *New River Dramatists*. TV and film credits include, *Dawson's Creek*, *One Tree Hill*, *Follow the River*, and the independent film *Long and Winding*. Theatre credits include *Veronica Vavoom: Volcanologist* in NYC, *Jack Burden* in *All the King's Men* (*Burning Coal* directed by *Adrian Hall*), *Ferlin Hamblin* in *Beautiful Star* (*Triad Stage*), *Malcolm McLaren* in *Lipstick Traces* (*Burning Coal*), *Jean François Millet* in *Is He Dead* (*Deep Dish*), and *Malvolio* in *Twelfth Night* at the *Koka Booth Amphitheatre*. Directing credits include *Ether Steeds* and *The Grinning Man* for *Stillwater*, and *Machinal*, *The Tempest*, *Spelling Bee*, *How I learned To Drive*, and *Rosencrantz and Guildenstern are Dead*, for *Meredith Ensemble Theatre*. Steven's favorite role is *Husband to Laura* and *Father to Annabelle*. He is excited to be burning coal again at the *Murphey School* stage.

Paul Paliyenko is delighted to be returning to *Burning Coal Theatre* under the direction of *Ian Finley* having performed in the acclaimed productions of *To Kill a Mockingbird*, *Way to Heaven/Camino al Cielo* and *The Prisoner's Dilemma*. Some of his favorite Triangle stage credits include *August: Osage County* and *Barefoot in the Park* (*Theatre Raleigh* | *Hot Summer Nights*); *The Real Thing* (*Theatre in the Park*) and *Closet Land* (*FATE*) as well as guest narrator with the *Mallarmé Chamber Players*. His Triangle improv credits include in *Decision Theatre* and *Fait Accompli* (*commedia dell'arte*) and charter company member of *ArtStream-NC* where he developed the original improv show, "59 Minutes." Paul is also a director and designer, and has been a member of *Burning Coal Theatre Company* since 2009. He is also a founding actor and director with *PlayGround - A Theatre Cooperative* where he directed the premiere production of *Richard Krawiec's "Creeds."* In addition, Paul is a stock performer with "It's a Mystery," and lead actor and director of "Constitutional Tales." Thanks for this one, Ian!

Fred Corlett (Eichmann, Bouller) For Burning Coal: THE LOVE SONG OF J. ROBERT OPPENHEIMER, INHERIT THE WIND, MUCH ADO ABOUT NOTHING, TO KILL A MOCKINGBIRD, MAN OF LA MANCHA, BRIGADOON. For The Raleigh Little Theatre: THE DIARY OF ANNE FRANK, WIT, TARTUFFE - BORN AGAIN, FINIAN'S RAINBOW, PRIVATE LIVES, THE FANTASTICKS, THE NIGHT THOREAU SPENT IN JAIL. For Theatre in the Park: ROMEO AND JULIET, HENRY V, MACBETH, THE TEMPEST. For Bare Theatre: THE MERCHANT OF VENICE, A WINTER'S TALE. Performed in the 2012 "10 X 10" Festival at The Arts Center in Carrboro. He earned the BFA and MFA in Dramatic Art at the University of North Carolina in Chapel Hill. He was a resident in the North Carolina Visiting Artist Program from 1978 through 1981, and in the North Carolina Artist in the Schools Program in 1983. He stage managed ten Equity Showcase productions in New York City during the 1980's. He has recently completed 23 years as a state employee with Disability Determination. He has been a member of the acting company for Burning Coal since the 2008 - 2009 season.

Tamara Farias Kraus (Helen) is a proud member of the Burning Coal Theatre Company. She was last seen as Monica in Shape of the Table, Kelima in Prisoner's Dilemma & Lyubov in Chekhov's Cherry Orchard. She is originally from NY where she has performed with the NJ Shakespeare Festival, Centerstage, Blackfriar's Theatre and numerous other theatre companies throughout the Northeast. Locally, she works as an actor in commercials, industrials, voice over narration and film. Although she has enjoyed playing many great roles, her favorite to date is that of "Mama" to her 3 small children.

Jessica Heironimus (Anne) has been an actor in the Triangle area for the past few years. For Burning Coal: Kids Write! (Mary, Witch #2, Lennox), Haunted Mordecai (Elizabeth), A Walk Through the Pages of History (Ms. Harp), Fayetteville Street Follies (Maude, Mrs. Dobbin), Shakescenes (Hermia, Kate). For PlayGround: Creeds (Bonnie Hanssen), The Whistler (Melody), The Fairest (Blanche). For Bare Theatre: Suspense! (Emiline), Burying Barbie (Rachel Furman), Winter's Tale (Emilia, Mopsa). For Raleigh Little Theatre: The Trip to Bountiful (Thelma). Jessica is very happy and grateful to be a part of this production. She thanks H. Paul Goodell for being her center and her support.

Rob Jenkins (Maurice) Rob attended East Carolina University as a North Carolina Teaching Fellow. There he studied Acting and Theatre Education. For almost 20 years he has been a theatre teacher for Wake County Schools. Rob has performed with Raleigh Little Theatre, Theatre in the Park, Raleigh Ensemble Players, 10x10 in the Triangle and Burning Coal. Favorite roles include Artie Shaugnessy, House of Blue Leaves; Officer Lockstock, Urintown: The Musical; Archy, Archy and Mehitabel; Teddy: Arsenic and Old Lace; Mitch, A Streetcar Named Desire. Thanks and love to Toby, Bailey and Pickle.

Jerome Davis (Artistic Director) founded Burning Coal Theatre Company, a small professional theatre located in Raleigh, North Carolina, in 1995. For Burning Coal, he has produced a dozen world premieres, 10 American premieres, 9 regional premieres and 21 state premieres. For Burning Coal, he has directed Rat in the Skull by Ron Hutchinson, Pentecost by David Edgar, The Prisoner's Dilemma (American premiere) by David Edgar, Winding the Ball (American premiere) by Alexandra Finlayson, and produced world premieres by Adrian Hall (All the King's Men and Hope of the Heart), Lydia Stryk (Safe House), Kipp Erante Cheng (Einstein's Dreams), Allan Gurganus (Oldest Living Confederate Widow: Her Confession), Ian Finley (1960), Jerome Oster (90 in 90), Deb Royals (Watership Down), Randolph Curtis Rand (adaptations of Uncle Tom's Cabin, A Doll House and The Historie of King Henrie the Fourth) and his own adaptation of The Man Who Tried to Save the World, adapted with Floraine Kay from the non-fiction book by Scott Anderson.

Ian Finley (Director) is a playwright and director, and the 2012 Piedmont Laureate in Playwriting. He holds an MFA from NYU's Tisch School of the Arts, where he received the Harry Kondoleon Award. For Burning Coal he has directed the North Carolina premier of THE LARAMIE PROJECT: AN EPILOGUE, as well as numerous conservatory productions and special events. He is the author of several plays, most notably THE NATURE OF THE NAUTILUS (winner of the 2002 Kennedy Center's Jean Kennedy Smith Award), 1960, JUDE THE OBSCURE: PARTS 1 & 2, and Burning Coal's OUR HISTORIES series of plays about Wake County's past. He is a member of Burning Coal Theatre Company, the Dramatist's Guild and the founding faculty of Research Triangle High School.

Steph Scribner (Production Stage Manager) is pleased to be working with Burning Coal for the first year of her post-grad life. She is from St. Croix, US Virgin Islands, but came up to the states for college. She recently graduated from Elon University where she received her two degrees in BFA Acting and BA Theatrical Design & Production. Some of her Elon Credits include: Getting Out (Arlene), Whale Music (Fran), Ajax (Ensemble), Bangarang (Alyssa), Snapshot Memories (Director), Hedda Gabler (Stage Manager), Area Actors Perform Monologues (Stage Manager). Burning Coal Credits include: As You Like It (Le Beau, Audrey, First Lord, Jaques De Boys), Shining City (Dialects Coach, Asst. Stage Manager), Brigadoon (Dialects Coach, Asst. Stage Manager), Jude The Obscure (Asst. Stage Manager). Other Credits include: Triad Stage's New Music (Asst. Stage Manager).

Zia Affronti Morter (Assistant Director) studied both theater and dance at Bard College. She was awarded the Special Carter Towbin Prize in Theater for exceptional work in technical theater. At Bard she directed *How I Learned to Drive* by Paula Vogel as well as choreographed two original works to complete her senior projects. She has choreographed several musicals for various student theater groups and non-profit organizations. She has worked for many years as a dance and theater teacher in various high schools, studios, and camps. She most recently worked as a production and technical intern for Bard SUMMERSCAPE.

Hellena Schiavo (Assistant Stage Manager) For St. John's College Chrysostomos Players: *Man of La Mancha*, *The Bald Soprano*, *Sweeney Todd*, *Cabaret*, *No Exit*, *King Lear*, *The Importance of Being Earnest*, *Little Shop of Horrors*, *All In The Timing*. For THEATERWORK Santa Fe: *Inventing Van Gogh*. Hellena was a member of the class of 2012 at St. John's College Santa Fe. This is her second production with Burning Coal Theatre. She also serves as the camp coordinator for Creative Arts and Music Performance in Santa Fe and the Berkshires.

Trey Morehouse (Assistant Stage Manager) is a directing and administrative intern at Burning Coal. This is his third Burning Coal production, previously acting as Assistant Director for *Shining City* and *As You Like It*. Trey is a graduate from UNC Wilmington with a degree in Theater and English. Previous directing credits include *Mr. Marmalade*, *Dog Sees God*, *American Voices on 9/11*, and *I Am My Own Wife*.

Mia Carson (Assistant Stage Manager): For Burning Coal Theatre: *As You Like It*, ASM (2012); *Jailbait*, Stage Manager (2012); *Brigadoon*, ASM (2012); *Jude the Obscure*, ASM (2012). For North Raleigh Arts & Creative Theatre: *Wind in the Willows*, Set Designer (2012); *I Love You, You're Perfect, Now Change*, Set Designer, Lighting Designer (2012). For Raleigh Little Theatre: *Merry Christmas*, *Strega Nona!*, ASM (2011). For Panther Creek High School: *The Man with the Dirigible*, Author/Director (2012). Mia is excited to be working with Burning Coal yet again and she would like to thank Ian, Jerry and Jason for making it her second home. She would also like to give a shout out to Steph, Trey, Zia and Helena for being fabulous and she wants everyone to know that she is a master at differentiating Llamas from Ducks!

Adam Budlong (Light Board Operator). Adam is pleased to be working with Burning Coal Theatre once again. Past credits include *Einstein's Dreams* (1999), *Uncle Tom's Cabin*, *Watership Down*, *The Weir*, *Company*, *The Mound Builders*, *Tartuffe*, *Juno and the Paycock*, *Waiting for Godot*, *Accidental Death of an Anarchist*, 1776, *Einstein's Dreams* (2007), *Inherit the Wind*, *The Love Song of J. Robert Oppenheimer*, *To Kill a Mockingbird*, *St. Nicholas* (2010), *Man of La Mancha*, *Brigadoon*.

LOREN M WATSON Loren is a local designer in Milwaukee, Wisconsin where he attended the University of Wisconsin-Milwaukee (studied Architecture, Music, Scenic Carpentry, and Sound Design). New to Raleigh, this is his second show with Burning Coal Theatre. Favorites of his past designs include *ART OF MURDER*, *FREAKSHOW*, *DEAD MAN'S CELL PHONE*, *SCROOGE IN ROUGE*, & *NEIGHBORHOOD 3*.

Meredith Riggan (Scenic Painter) is an alum of the University of the North Carolina School of the Arts where I received my Bachelor of Fine Arts in Scenic Painting. I love painting the sets and being apart of this vision that comes to life.

Eric S. Kildow (Dramaturg)- For Burning Coal: *Man of La Mancha*, *Brigadoon*, *Fayetteville Steet*, *Shining City*. Eric chairs the drama program at Coastal Carolina Community College in Jacksonville, NC and works as a freelance dramaturg and director. He has been featured in *Southern Theatre Magazine* for his work with Study Abroad programs and he has published in the *Texas Theatre Journal* and presented to the Theatre Symposium. An artistic associate with the London-based *Loitering with Intent Theatre Company*, Eric is preparing a performance piece to be presented at the Fleet Street Theatre in Hamburg, Germany. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, and the Lincoln Center Theatre Director's Lab.

Elizabeth Newton (Props Master) is thrilled to be joining the creative team for the 2012/2013 Burning Coal Theatre season. She holds a BA in Theatre from Meredith College and an MFA in Scenic Design from the University of Southern Mississippi. Along with being a freelance designer, Elizabeth can be found teaching at Campbell University as an adjunct professor in the theatre department. She has worked as a designer and painter in North Carolina, Virginia, Mississippi, Oklahoma, and upstate New York. Favorite design credits include: *The Last Night of Ballyhoo*, *Dames at Sea*, *Annie*, *The All Night Strut*, *Urinetown*, *Pride and Prejudice*, *The Importance of Being Earnest*, *Macbeth*, and *Waiting for the Parade*. Properties credits include: *Ragtime*, *Crimes of the Heart*, *Hitchcock Blonde*, and most recently *Brigadoon* and *As You Like It* for BCT. She would like to thank her family for all their love and support.

Maria Juri (Costume Designer) is a Costume Design and Technology alumni from the UNC School of the Arts. She has worked for local and large scale productions alike, having started out with an interest in costumes at Raleigh Little Theatre and moving on to work on large scale films such as YOU ARE HERE and SHORT HISTORY OF DECAY. She would like to thank Burning Coal for giving her an opportunity to debut her design talents and her faculty at School of the Arts for supporting all her endeavors.

Rebecca Bossen (Dialects Coach) is a Raleigh-based performer, playwright, and dialect coach. Dialect coaching credits include: I Capture the Castle, Dood, Pygmalion, Sweeney Todd (Creede Repertory Theatre), Skin in Flames (Stage Left Theatre), Escanaba in Love (Circle Theatre), Blue/Orange (Actors Revolution Theatre), and the film The Game of Their Lives. She has taught at Northwestern University and at Act One Studios in Chicago. She is honored to work with the wonderful cast and crew of Good.

FROM VERSAILLES TO WEIMAR TO NUREMBERG

Understanding of the Nazi regime, as well as the widespread support it received from the German people, needs to be understood in the historical context of what had come before.

Following the First World War, Germany found itself heavily punished by the victorious allies in the Treaty of Versailles. Among other things, the German military was limited to 100,000 soldiers, 15,000 sailors, and no airforce. Further military industries were further curtailed and the Rhineland was to be occupied by the Allies. Further, Germany lost a number of resource rich territories amounting to 13% of its prewar landmass, as well as all of its colonial possessions. Added to this, Germany was forced to make heavy reparations payments to the victorious allies, a process which was finally completed in 2010. These heavy reparations were a major contributor to the rampant hyperinflation that marked the interwar years.

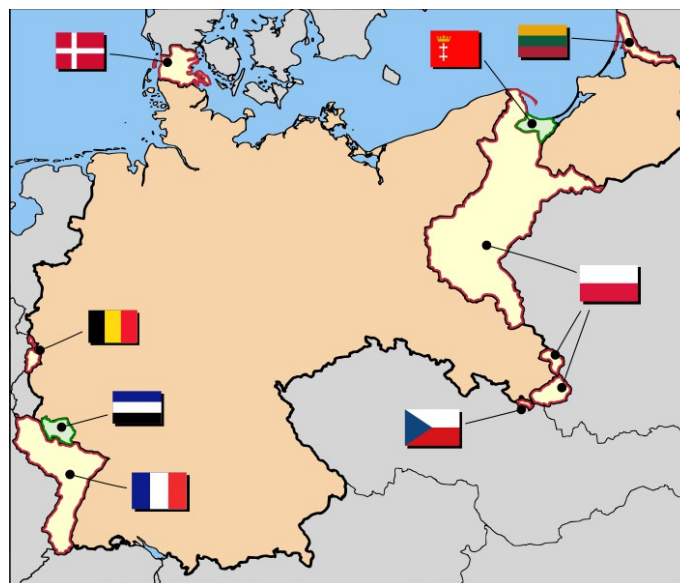
Also at this time, Germany organized itself as a liberal democracy patterned after the United States and Britain. However, this "Weimar Republic" found itself facing difficulty from the very beginning. Wartime destruction, coupled with death and dismemberment, led to great economic weakness. When there was difficulty making reparation payments, France and Belgium would occupy the Ruhr region. Widespread unemployment, coupled with a mandated unemployment benefit, led to a massive devaluation of the Reichsmark. In 1929, a loaf of bread was roughly 1 mark. By 1932, the price of that same loaf was nearly 1 million marks.

Into this difficulty stepped a political party known as the National Socialist German Worker's Party, headed by a politician named Adolph Hitler. Promises of economic renewal, coupled with promises of the restoration of German honor lost in the treaty of Versailles and disorganization of German politics, helped to lead the Nazis to power.

Nazi policies of rearmament proved popular with many elements of German society. Even progressive figures such as social workers found themselves as Nazi supporters due to the economic upswing which was credited to their policies.



Reichsmarks were often burned for heat as firewood was too expensive



German territorial losses after the First World War

THE NAZIS, THE SS, AND THE SA

The Nazi party was more than just the results of social movement that grew out of the interwar years, they were also a leading force in that same social movement. Formally known as the NSDAP (Nationalsozialistische Deutsche Arbeiterpartei), the term Nazi derives from the Nationalsozialist. The party was a far-right political movement founded out of German nationalist and anti-communist movements such as the Freikorps militias. Further, it expounded the purity of the Aryan (Northern European) race over those which it saw as inferior, as well as controls over those seen as degenerate or asocial. It was served by a pair of paramilitary organizations, the SA and the SS.



The SA, or Sturmabteilung, were generally known as the Stormtroopers. They were instrumental in helping the Nazi party get established in the tumultuous environment of interwar German politics. Primarily recruited from among the unemployed, as well as disenfranchised veterans and convicts, the SA held responsibility for providing protection to Nazi rallies and meetings as well as disruption of opposing party meetings and combat with the paramilitaries of other parties (particularly the Communist Rotfrontkämpferbund). The SA would be one of the major sources of violence during Kristallnacht. They would be a major driving force behind the development of the Nazis, but would fall from favour in 1934 and find itself disempowered and replaced by the SS in a blood purge known as the "Night of the Long Knives."



The SS, or Schutzstaffel, supplanted the SA after the "Night of the Long Knives," and was generally considered a more respectable organization. It was better adapted to the demands of a ruling party as opposed to a fringe element. Also, in its capacity of the Nazi party's inner guard, it was particularly responsible with carrying out the Nazi's racial cleansing program known as the "Final Solution," a major component of the Holocaust. The duty of maintaining and guarding the concentration and extermination camps was entrusted to SS Totenkopf (Death's Head) Brigades. It eventually developed into a parallel armed force to the Wehrmacht (German Army) and was responsible for some of the worst crimes against humanity.



DEGENERATE ART AND DEGENERATE MUSIC

One blessing of the unstable economy of Weimar Germany was a flourishing of music and the arts. Businessmen would often spend an entire day's earnings at the cabaret, gallery, or theatre so that they would not lose the purchasing power of the money due to the rampant inflation. This risk taking in the economy also encouraged experimentation in the arts, and by the 1920's, Germany was a leading center of avant-garde arts. It gave birth to Expressionism in the visual arts as well as experimentation in music and cinema (F.W. Murnau's *Nosferatu* and *Weine's Cabinet of Doctor Caligari* both date from this period).



However, the Nazi party felt that such experimentation such experimentation was "entartung" or degenerate. Elements such as atonality, syncopated rhythm, or non-realist painting techniques were viewed as foreign and not to be trusted. Particularly, the arts of classical Greece and Rome were viewed as the precursors to Aryan art, art which should properly hold belief in the Germanic spirit, mystical, rural, and noble in the face of tragic destiny. Art which ran contrary to this spirit would be exhibited and held up for ridicule at a Munich exhibit in 1939. An exhibition of jazz would follow shortly thereafter in Dusseldorf. Running alongside the Munich exhibit was an exhibit of idealized German art, also set up by the Nazis. After four months, nearly four times the number of people attended the degenerate art exhibit compared to the approved art exhibit.

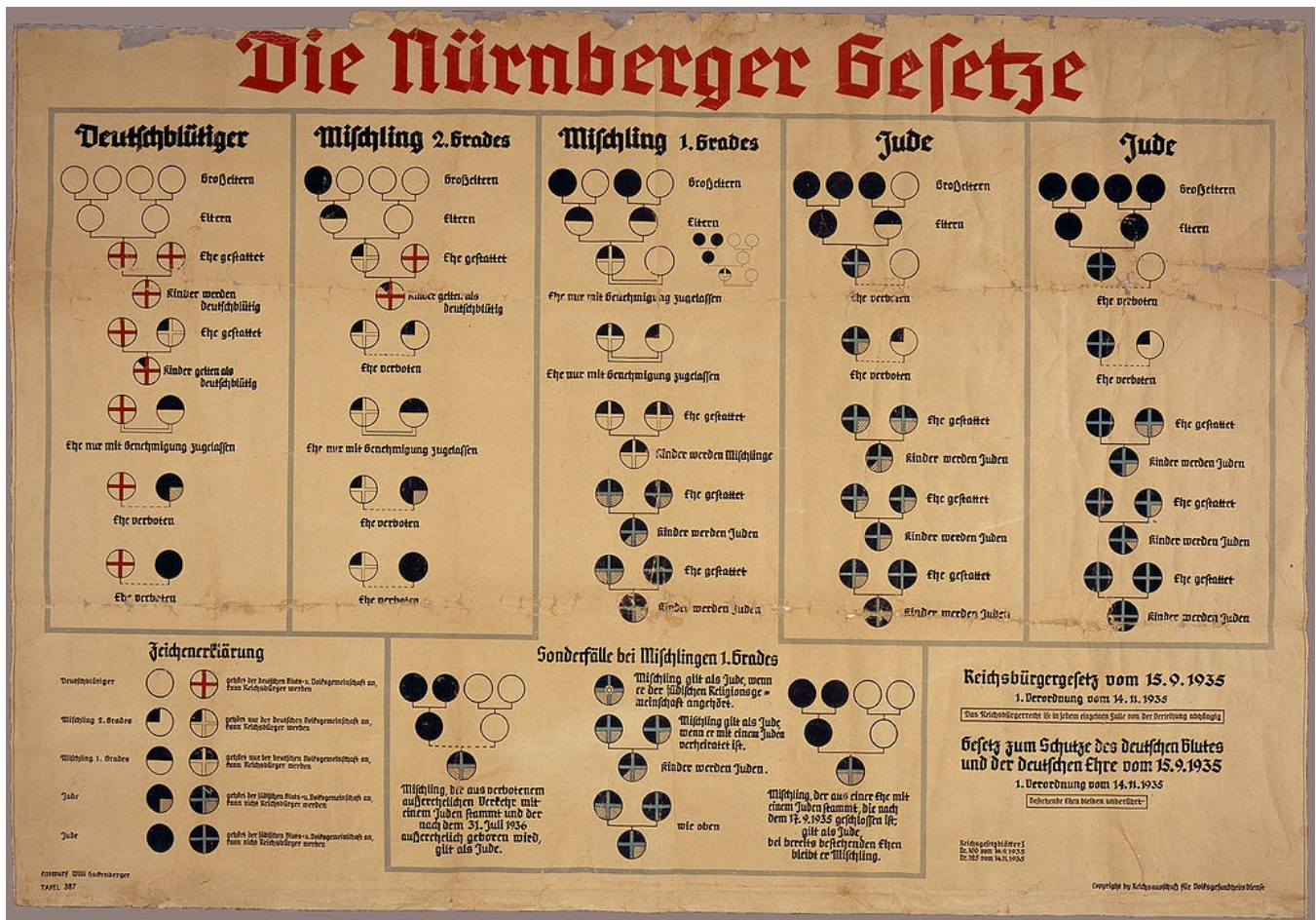


ACTION T4: DEMENTIA, PSYCHOSIS, AND EUTHANASIA

One of the things which brings Halder to the attention of the SS is his novel which deals with euthanasia. It was one of the earliest policies of the Nazi government that those who were incurably sick or unfit for life would be granted a "gnadentod" (mercy death). Run by Philipp Bouhler and Dr. Karl Brandt, the overall program eventually became known as "Operation T4" after the address in Berlin, Tiergartenstrasse 4, where the operation was headquartered.



Based on the concept of "Racial purity," the idea was to eliminate the unfit and keep them from passing on faulty or degenerate traits. It began with the forced sterilisation of those who were not considered to be "physically or mentally sound," but was later expanded to include a number of conditions thought to be hereditary, such as epilepsy, schizophrenia, and alcoholism. As the war progressed, the standards for those who would be euthanized or sterilised was tightened due to the needs of the wartime economy. However, at the same time, those who were ruled "unfit for life" were massacred in ever greater numbers in order to free up resources for the military. Hermann Pfannmuller, a leading doctor, wrote "The idea is unbearable to me that the best, the flower of our youth must lose its life at the front lines in order that feeble-minded and irresponsible asocial elements can have a secure existence in the asylum." The total death toll of Action T4 has been placed somewhere around 275,000 individuals.



This chart, outlining the Nuremberg Race and Health Laws, explain how a person's racial makeup is calculated

KRISTALLNACHT

On the night of November 9th, 1938, the SA paramilitary and Nazi-sympathetic civilians throughout Germany and Austria undertook a program of systematic violence against Jews. Supposedly solicited by the assassination of German diplomat Ernst vom Rath by Polish Jew Hershel Grynszpan in Paris, the violence ransacked Jewish businesses, schools, homes, and hospitals, with some structures being attacked with sledgehammers. At least 91 Jews were killed in the attacks and another 30,000 were arrested and shipped off to the concentration camps. The German name for the event "Kristallnacht," means "crystal night" or "night of broken glass" due to the large number of broken windows. Over 1,000 synagogues (95 in Vienna alone) were burned to the ground. German police and military authorities did not intervene and fire departments limited themselves to keeping the flames from spreading to non-Jewish buildings.



Among many moderate members of the Nazi party (such as our protagonist, Halder) viewed the violence of Kristallnacht with distaste, they also felt it was justified as an attempt to convince Jews to leave Germany where they were not wanted. Many who were critical limited themselves to sardonically referring to the event as Reichskristallnacht in a parody of the Nazi's habit of attaching Reich to the front of so many of their words.

The photos at right show the aftermath of the Kristallnacht on Jewish businesses and synagogues.



AUSCHWITZ

Though the Nazis maintained an extensive network of concentration, prisoner, and extermination camps throughout Eastern and Central Europe, the main location which carried out the final solution was Auschwitz, in Poland. Though Auschwitz, Auschwitz II-Birkenau and Auschwitz III are the best known camps of this facility, the facility itself sprawls across a total of 48 camps. Some camps consisted of work barracks of a few hundred people, while those who arrived at Auschwitz II-Birkenau were routinely slaughtered in gas chambers within hours of their arrival at the camp. Well over 1 million people died at the various Auschwitz facilities, and the main room at the largest crematorium facility is widely considered the deadliest room in the history of humankind.



THE FINAL SOLUTION

Perhaps the most notable element of the Nazi plan was the attempt to annihilate the Jewish people. Though massacres of Jews began as early as 1938, and the first extensive massacre took place in 1941, during the Nazi invasion of the Soviet Union. Though Hitler had referred to the massacre of Jews at various points in his rise and the period leading up to the war, it was not until an event known as the Wannsee conference that the treatment of the Jews (along with other undesireables) was, in essence, industrialized and organized into the event which became known as the Holocaust.

Nearly thirteen million people died as a result of Nazi mass murder, roughly six million of which were Jews. Large portions of the governmental and social apparatus was dedicated to this "final solution." Some of the first large scale computing was performed to keep track of victims, bank regularly laundered stolen money, and the government, where it did not actively engage in the final solution, assisted with deportation and denaturalization. The universities refused to admit Jews, denied degrees to those already studying, and fired Jewish academics; government transport offices arranged the trains for deportation to the camps; German pharmaceutical companies tested drugs on camp prisoners; companies bid for the contracts to build the crematoria; detailed lists of victims were drawn up using the Dehomag (IBM Germany) company's punch card machines, producing meticulous records of the killings.

Though the Holocaust is neither the first or last mass killing or genocide, it remains the single most extensive and organized attempt to wipe out a single group of people. Even as the tides of war turned against Germany, large amounts of state infrastructure remained dedicated to wiping out noncombatants.



FIRST THEY CAME FOR.....

First they came for the communists,
and I didn't speak out because I wasn't a communist.

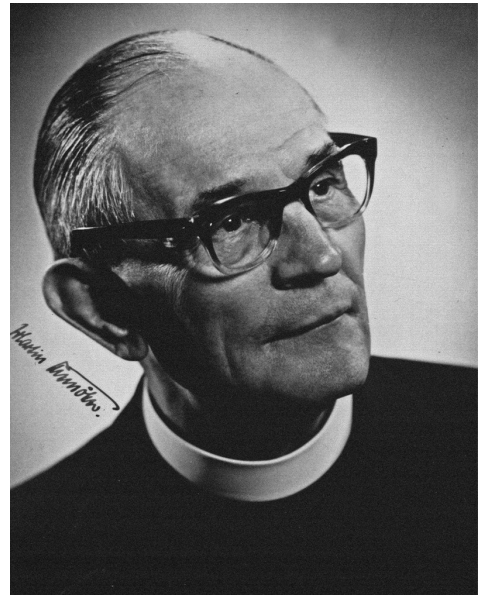
Then they came for the socialists,
and I didn't speak out because I wasn't a socialist.

Then they came for the trade unionists,
and I didn't speak out because I wasn't a trade unionist.

Then they came for the Jews,
and I didn't speak out because I wasn't a Jew.

Then they came for the Catholics,
and I didn't speak out because I was protestant.

Then they came for me,
and there was no one left to speak for me.



This statement by theologian Martin Niemöller commented on the inaction of German intellectuals in the context of the rise of the Nazis. Though originally a supporter of Hitler, Niemöller became disenchanted and began to speak out against Hitler's regime. Eventually, he would be confined to the work camp Sachsenhausen and eventually Dachau.

Activity: Compare the inactivity outlined by Niemöller to Halder's own growing relationship with the Nazis. What similarities do you see? What differences?

ADDITIONAL ACTIVITIES

Euphemistic Language: The Nazis were notorious for using euphemistic language to disguise their crimes. The Holocaust was commonly known "The Final Solution to the Jewish Problem" while the office in charge of euthanasia was known as the "Charitable Foundation for Curative and Institutional Care" and were responsible for granting "mercy deaths." Find a major speech from a Nazi leader of the time and see what other terms strike you as being inaccurate. Why do you think the Nazis used such language to hide their activities?

Expectations and Knowledge: Take a moment and write down a list of everything you know about the Holocaust, or everything you think you know. Then take a moment to write down everything you want to know about it. How much of your list does *Good* fulfill?

DISCUSSION QUESTIONS

Pre Show

- 1.) What are your expectations based on the title of the show? What do you already know about it?
- 2.) When you see a title like *Good* positioned next to an image of the Nazis, what is your reaction? How does this reaction color your expectations for the show?
- 3.) Why come and see a play about the Holocaust?

Post-Show

- 1.) What was your reaction upon stepping into the space and seeing the set and lights at the beginning of the show?
- 2.) It is not every day that a play deals with a member of the Nazi party. How did *Good* differ from other plays on the same subject?
- 3.) Where would you say Halder's slide began?
- 4.) What role did language play in *Good*? What about music?

NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *As You Like It* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
 - Grades 3-5
 - 1.02: Recognize the beginning, middle, and end of a story
 - 1.03: Infer lessons from multicultural stories, fairytales, tall tales, legends, and myths.
 - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
 - Grades 6-8
 - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
 - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
 - 1.05: Identify themes and plots from multicultural literature.
 - Grades 9-12
 - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
 - Grades 3-5
 - 7.01: Build skills to critique self and others in a respectful and constructive manner.
 - 7.03: Convey personal reactions to various texts.
 - 7.05: Communicate emotions and thoughts evoked by performance.
 - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
 - Grades 6-8
 - 7.01: Recognize and practice audience etiquette.
 - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
 - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
 - Grades 9-12
 - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
 - Grades 3-5
 - 8.04: Experience live or recorded performance
 - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

As You Like It is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

ADDITIONAL RESOURCES

Below is the list of resources utilized in the creation of this study guide, as well as supplemental materials that we feel you may find useful in further educational endeavours.

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