Playing For Time

By Arthur Miller

Directed by Rita Giomi

January 20 – February 4, 1995

Bainbridge Performing Arts Center
Thursdays, Fridays, Saturdays
at 7:30 P.M.
Sundays at 3 P.M.

Signed Performance Saturday,
January 28, 7:30 P.M.

Tickets:
B.P.A. Box Office:
842-0569

TTY/Voice 1-800-842-0569

Women of the Orchestra:

Helene (mandolin)
Lotte (violin)
Lisette (flute)
Varya (cymbals)
Poullette (cello)
Greta (accordion)

Kitt Anderson-Laws
Lindsay Allen
McKayla Hauschla
Melissa Ferguson
Corianna Lapid-Munster
Sarah Lindsey

Gielle (violin)
Kerstin (guitar)
Esther (drum)
Efrina (violin)
Evita (violin)
Tchakowska

Buffie Nallion
Malia Paulsen
DeAnn Ritchie
Sunni Sydeman
Cool Young
Suzan Anemone

The Germans:

Mandel
Frau Schmidt
Dr. Mengele
Commandant Kramer
Captain Heinz
SS Guards

Anne Biglow
Anne Fleming
David Allen
Robert Zinn
John Allen
Michael Baker, Wes Dreiling
Dylan Kerbrat, Scott Lundh

Steve Freeborn
Midge Mair
April Dower
Bryan Dower

Blowaways:

Gillian Gregory, Wande Pryor, Margie Spieleg

The Children:

John Paul Baker, Eliza Cutler, Travis Dower, Molly Gower
Sarah Gower, Laura Knipinycky, Alexandra Sharpe

Production Team

Director
Assistant Director
Musical Director
Vocal Coach
Fight Choreographer
French Coach
Set Designer
Costume Designer
Lighting Designer
Sound Designer
Props Mistress
Stage Manager
Assistant Stage Manager
Light Board Operator
Sound Operator

Rita Giomi
Barbara Garnish
Kathleen MacFarren
Corianna Lapid-Munster
Geoffrey Alm
Roberta Newland
Miles Yanick
Molly Gordon
Mark Barratta
Sam Smellow
Celeste Harris
Susan Sullivan
Lisa Giles
Jamie Davidson
Matt Hadlock

There will be one, 15-minute intermission. Audience members are invited to stay after the performance for a post-show discussion.

Director’s Note

First of all, I want to express my gratitude to the cast, crew and staff not only for the time and energy they have put into this project, but for their hearts. Given the subject matter it has not always been an easy or comfortable journey. I thank them profoundly for making the trip extraordinary.

There is little I can say that you do not already know or feel about the Holocaust. I am not even going to attempt a discussion of that here. All I want to remind you is that what we are witnessing in these few hours is a struggle that on some level we all face in our own lives. How does one keep the body alive without losing the soul?

May we never be challenged to the extremes these women faced.

May we never forget what all survivors have taught us.

Fania Fenelon

Fania Fenelon was deported to Birkenau in January 1944 and was accepted as a member of the orchestra, to live in separate quarters with 41 other adequately clothed but half-starved musicians until the orchestra was dissolved. She was sent to Bergen-Belsen the following November. The orchestra was dependent on the whim of Kommandant Kramer, leader of the Auschwitz complex. This motley group of musicians gave concerts for Heinrich Himmler, for Mengele, for Tauber; they played for the work detachments, they played in the infirmary; outdoors or indoors, they played at whatever time and place it suited the SS to hear them.