

PLAYING FOR TIME - 1995

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By Arthur Miller

An inspiring adult drama based on a true story about women musicians imprisoned at Auschwitz/Birkenau

Directed by Rita Giomi

January 20-February 4, 1995

Bainbridge Performing Arts Cultural 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:
842-8569

(TTY/Voice) 1-800-842-8569

BPA

Playing For Time

By Arthur Miller
Directed by Rita Giomi

Based on a true story by Fania Fenelon

Fania Juleen Murray ✓
Alma Barbara Deering ✓
Marianne Sabrina Fiander ✓

Women of the Orchestra:

Helene (mandolin)	Kitt Anderson-Laws	Giselle (violin)	Buffy Naillon
Lotte (violin)	Lindsay Allen	Katrina (guitar)	Malia Paulsen
Liesle (flute)	McKayla Hauschulz	Esther (drum)	Deonn Ritchie
Varya (cymbals)	Melissa Fergusson	Etalina (violin)	Sunni Sydenham
Paulette (cello)	Corinna Lapid-Munter	Elzvieta (violin)	Cori Young
Greta (accordion)	Sarah Lindsley	Tchaikowska	Susan Anemone

The Germans:

Mandel	Anne Biglow ✓
Frau Schmidt	Anne Fleming ✓
Dr. Mengele	David Allen
Commandant Kramer	Robert Zinn
Captain Heinz	John Allen
SS Guards	Michael Baker, Wes Dreiling Dylan Kerbrat, Scott Lundh
◆ ◆ ◆	
Schmuel	Steve Freeborn
Mala	Mudge Mair
Mother	April Dever
Ladislau	Bryan Dever

Blockawas:

Gillian Gregory, Wandee Pryor, Margit Sperling

The Children:

John Paul Baker, Eliza Cutler, Travis Dever, Molly Gower
Sarah Gower, Laura Kniginzky, Alexandra Sharpe

Production Team

Director	Rita Giomi
Assistant Director	Barbara Garnish ✓
Musical Director	Kathleen Macferran
Vocal Coach	Corinna Lapid-Munter ✓
Fight Choreographer	Geoffrey Alm
French Coach	Roberta Newland
Set Designer	Miles Yanick
Costume Designer	Molly Gordon
Lighting Designer	Mark Barratta
Sound Designer	Sam Smellow
Props Mistress	Celeste Harris
Stage Manager	Susan Sullivan
Assistant Stage Manager	Lisa Giles
Light Board Operator	Jamie Davidson
Sound Operator	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 profusely 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.

~ Rita Giomi

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. Fenelon's book, *Playing for Time*, was published in 1977.