

Spring 4-2014

In the Underworld: A Darkly Comic Operetta Program [2014]

University of Southern Maine Department of Theatre

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In The Underworld

A darkly comic operetta

By Germaine Tillion

Translated by Annie and Karl Bortnick

Musical Arrangement & Composition by Christophe Maudot

Directed by Meghan Brodie

Musical Direction by Jonathan Marro

April 18-27, 2014

A powerful testament to the triumph of the human spirit.



CO-SPONSORED BY:

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Friday, April 18 & 25 at 7:30 pm
Saturday, April 19 & 26 at 7:30 pm
Sunday, April 20 & 27 at 5:00 pm
Wednesday, April 23 at 5:00 pm
Thursday, April 24 at 7:30 pm

Main Stage, Russell Hall, Gorham

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In the Underworld: A darkly comic operetta

A translation of Le Verfügbar aux Enfers,

An operetta-revue in 3 acts

By Germaine Tillion

This production is authorized by the Association Germaine Tillion, founded together with Germaine Tillion. According to its laws, the association is the trustee morally responsible for the work, name, and archives of Germaine Tillion. Association Germaine Tillion 8 Passage Montbrun 75014 Paris France, germaine-tillion.org

Directed by Meghan Brodie

Musical Direction & English Lyric Adaptation by Jonathan Marro

Arrangements & Composition by Christophe Maudot

Translation by Annie & Karl Bortnick

Scenic, Lighting, and Sound Design: Shannon Zura

Costume and Makeup Design: Joan Larkins Mather

Choreography: Maria Tzianabos

Dramaturgy: Kirk Boettcher

Setting: Ravensbrück Concentration Camp, c.1944

Act 1 Spring, A Ravensbrück Barrack

Act 2 Summer, Outdoors in Ravensbrück

Act 3 Winter, A Hall in Ravensbrück
(where prisoners sorted Nazi loot)

This show runs 1 hour and 50 minutes with no intermission.

**The video and/or audio recording of this performance
by any means whatsoever is strictly prohibited.**

We also ask that as a courtesy to the actors and other audience members that you turn off all cell phones and refrain from making any distracting noise during the show. Food and drink are not allowed in the auditorium. Late arrivals will be accommodated at the discretion of the House Manager.

Produced in arrangement with the Société des Auteurs et Compositeurs Dramatiques.

Additional arrangements made with the Germaine Tillion Association,
Christophe Maudot, Annie & Karl Bortnick, and Jonathan Marro.

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Note from the Director

On April 23, 1945, the Ravensbrück concentration camp released 7,000 prisoners into the care of the Swedish Red Cross. Among these prisoners was Germaine Tillion. She smuggled out a roll of film documenting experiments performed on women in the camp and her friend smuggled out Tillion's play. Only five days later, on the orders of the S.S., about 15,000 women were evacuated from the camp on a forced death march before the camp was liberated by Soviet troops on April 30th. It is a miracle that Tillion and her play survived and it is an honor to share with you Tillion's account of both the horror and hope that characterized life in Ravensbrück.

Everyone working on this project has been transformed by the experience. We carry with us the stories of the women of Ravensbrück and are dedicated to ensuring that these stories are not lost. Working on *In the Underworld* has allowed us to experience some of the solidarity, love, hope, and humor shared by the women of Ravensbrück. I have never encountered a more committed group of artists. Cast and production team members have unfailingly challenged themselves, supported each other, and sought to educate themselves and others about the Holocaust.

It is my privilege to bring to you the English-language world premiere of *In the Underworld: A darkly comic operetta*. Please join us in remembering and paying tribute to the lives of the women of Ravensbrück.

Best wishes,
Meghan Brodie

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Note from the Germaine Tillion Association

The following program note by Anise Postel-Vinay appears at the request of the Germaine Tillion Association. This is a version of the original program note that accompanied the French premiere of Le Verfügbar aux Enfers: une opérette à Ravensbrück in 2007 at Théâtre du Châtelet. Anise Postel-Vinay was arrested for Resistance acts in August 1942 and was imprisoned in Ravensbrück with Germaine Tillion.

Dear audience members,

The operetta that you are about to see is completely distinctive.

In the middle of the Second World War, its author, Germaine Tillion, was imprisoned in the Ravensbrück concentration camp, not far from Berlin.

By the autumn of 1944, the freedom by Christmas so hoped for no longer seemed likely. The prisoners were very weak, the number of barracks in the camp had increased, and the hope of ever getting out had become very slim. Germaine Tillion worried as she saw us falling into despair one by one. Still, we had to continue to try to laugh at our appalling state, it was our only salvation.

Germaine came to our help: she suggested that together we write something light-hearted, an operetta for example. An operetta which would reflect our miserable condition of "Verfügbar," a piece of music which would be as cheerful and comforting as possible. We shouldn't pity ourselves, we should write and sing.

If the small group of close companions to Germaine Tillion were still among us, they would applaud with enthusiasm, overwhelmed to recognize themselves in this production, in which the beautiful music of the artists of the Théâtre du Châtelet shows they have so well understood them.

We are, therefore, very moved, and we thank you for coming in such numbers to share with us this beautiful moment of human hope.

-Anise Postel-Vinay

Translated by Eileen Hanley

Note from the Translators, Annie & Karl Bortnick

Translating Germaine Tillion's "Le Verfügbar aux Enfers" was an honor and a privilege. We thank the University of Southern Maine for this unique opportunity. As a French operetta set in a German concentration camp, the work has the additional demands of a multilingual, musical and terrifying context. The title, itself, immediately embodies all of these challenging aspects. The title's meaning - "Le Verfügbar aux Enfers" - is complex, frightening and perplexing. Quickly, we know from the play's notes that "verfügbar" is the feminine as "muslim" is the masculine version of a new species, an end state human, ignored by evolutionary biologists, which has emerged in the camps.

Now, in articles and in the operetta itself, we see Germaine Tillion saying that the verfügbar is either a concentration camp "good for nothing" or a "saboteur." The psycho-cultural and socioeconomic duality of the verfügbar's character also makes translation difficult. So, we need a word literally to fill in the blank: "The _____ in the Underworld." In time and with thought, we have come to believe that it may be closer to the text's meaning to say: "The Forlorn in the Underworld" as a more etymological, historical, literal, political and ultimately combat-worthy meaning describing the women and the concentration camp's human and physical landscape.

Looking also at the notion of the Forlorn Brigade and the origin of the word "forlorn" as a word in older English, Dutch and German, we think the lack of an equivalent French term ready at hand to use is also why verfügbar would stay in the title untranslated. However, moving beyond a literal translation of the word verfügbar, to attract an audience, we agree with the use of a more poetic, shorter title to help the operetta become more accessible and more engaging since a short, easy to remember title will be important to get people out to hear, see and feel the impact of this important work.

In this program note, however, we are adding the notion that "The Forlorn Woman in the Underworld" is our best understanding of the title "Le Verfügbar aux Enfers" respecting Germaine Tillion's and her comrades' struggles with Nazism. In Ravensbrück, they fought their captors to the best of their abilities in thoughts and words as well as acts- all the arms they had. This explains the text and context, as well as the lecture, songs and ballet steps of this uniquely defiant work of art we are proud to have translated for the University.

The forlorn human and physical camp reality provide the best description of the philosophical, political and ecological risks to us all still in a tyrannized condition as human

beings on a planet devastated by politics, pollution and war, about which artists, including Germaine Tillion, have been warning us. Let's use the poetic title "In the Underworld" and let the audience theatrically meet the verfügbar in person to embrace her awe-inspiring courage when confronting an awful reality.

We thank you for your kind and thoughtful consideration.

Note from the Dramaturg, Kirk Boettcher

There has been a sort of universal reaction, that I have both witnessed and been a part of, when people hear the words "musical" and "Holocaust" in the same sentence.

"Wait a minute, so you're working on a musical about...the Holocaust?"

"Yeah."

"Oh." Uncomfortable silence. "Uh, is it funny?"

"No. No, it's not funny. It's an opera, or it's actually an operetta... I guess there are some jokes in it though."

"Huh." Uncomfortable silence. "Is there dancing?"

"Yeah, there's dancing."

"Oh...okay then."

I would be a wealthy man if I had \$20 for every time I have heard this conversation over the course of the last year. As uncomfortable, or morbidly comic, as the exchange may be, it explains so clearly why this beautiful piece of art remained hidden away from the world for so many years.

Germaine Tillion, author, political activist, ethnologist, and Holocaust survivor wrote *In the Underworld: A darkly comic operetta* (translated more literally as *The Campworker Goes to Hell*) while imprisoned in Ravensbrück concentration camp in Germany. Hiding her writing away, Tillion kept her work secret from not only her Nazi captors, but from the outside world after her release from the camp. In Ravensbrück, Tillion feared punishment or death for writing a story of life inside the camp walls. Outside of the camp, Tillion feared that her re-creation of the unimaginable pain and suffering that she witnessed would be seen as humorous, insignificant, or unrealistic. In a way, she feared that people would misunderstand and see her time there as anything other than inhumane. Although Tillion was liberated from the camp in 1945, it was not

until 2007, one year before Tillion's death, that the operetta was performed for the first time.

Told through a veil of dark humor, *In the Underworld* is Tillion's historical record of the people and events that took place within the walls of her prison. Constantly surrounded by pain, suffering, and death, she feared greatly that the outside world would never learn what the Nazis were doing to the women of Ravensbrück and that the story of these brave and tortured women would be lost to time.

Note from the Arranger/Composer, Christophe Maudot

Le Verfügbar aux Enfers: An operetta-revue at Ravensbrück

Some comments on a musical reconstruction-creation

The opportunity to listen, to discover today what Germaine Tillion and her co-detainees in 1944 at Ravensbrück devised, "composed," in order to resist the horror of deportation and the regime of the concentration camp: this is what this production offers. This work, which was never performed, which was not written to be performed but to be dreamed—as a way to escape through one's thoughts, to rediscover one's homeland through music and memories—in order to survive, is presented as an adaptation in a contemporary setting in a modern theatre.

Using music known by all, or sometimes only a few, of the detainees, Germaine Tillion wrote new words which describe with humor and clarity the history, the daily life, the hope and the despair of the "available ones," those deportees who, by refusing to work, thereby continued to resist the Nazi regime.

In order to sing these texts "according to the tune of," it was necessary first of all to uncover music which was both prior to the 1940s and less familiar. This led to an extraordinarily rich and varied repertoire which ran from Saint-Saëns to Coquatrix, from Gluck to Christiné, by way of popular songs or music for advertisements.

Thanks to the essential work of Nelly Forget, most of the musical references were gradually identified. During the preparations for the first public performance of this work at the Théâtre du Châtelet in May 2007, when some tunes or refrains remained unidentified, the musical adaptation required the creation of some pieces in the musical styles of the periods which the detainees would have known. Several years after this first performance, new research has led to the discovery of additional musical sources, and has, as far as possible, resulted in

getting closer to the initial conception.

The dramatic organization of these "musical borrowings" is amazing. For example, the first act is constructed in a knowledgeable progression, starting out with a vocal warm-up exercise in order to get to a summit of French melodiousness (the "Chanson triste" of Duparc) then to a large chorus, and finally a ballet. Here one can recognize an excellent knowledge of the structure of 19th-century French opera, to which is added an astute and comic alternation between popular music and scholarly music.

The first act consists of 16 musical numbers, the second of 8, finally the third of 4 and the history of Sympathy, underlined in red pencil, i.e., to declaim in music but without referencing a particular musical work. This distillation renders the text something similar to the story of the thousand and one nights, letting us understand Germaine Tillion's awareness of her future, that of her fellow detainees, and the final stratagems they employed to hold on, for yet another day or night.

Germaine Tillion has, therefore, composed her work by borrowing music from others, freely availing herself of the historical, sociological and emotional points of view which each tune, each song, could evoke.

The adaptation of Germaine Tillion's literary rhythm to the musical rhythm of the tunes shows that in the majority of the cases she had a familiarity with, and a striking memory of, the original texts. While in the popular songs some rhythmical coinages and melodic modifications have been necessary, for the "Chanson triste" of Duparc and in the great tunes from opera and operetta, you are amazed at the ways in which, even to the level of the phoneme, the text flows in a melodic breath.

What sort of instrumental scoring could be provided for this reconstruction-creation?

When you listen to the songs Germaine Tillion used in the recordings of the major singers of the 1920s and 1930s (Lys Gauty, Fortugé, Mistinguett, Bérard, Georgius, Chevalier, etc.), you are struck by the luxuriant orchestration and the sophisticated arrangements achieved in the studio recordings. In the case of the tunes from opera and operetta, obviously they benefit from the accompaniment of a symphony orchestra. This rich instrumentation, however, is definitely in opposition to the scenic and dramatic setting indicated by Germaine Tillion's text.

It was, therefore, necessary to find a balance between writing a score for an unlikely orchestra of women musicians at Ravensbrück and the requirements of a

modern presentation, while also allowing a modern-day audience to understand what the deportees would have been hearing as they sang short excerpts from a work to themselves in their barracks.

In order to do that, I chose to set up a small orchestra, composed of instruments which the deportees (who sorted the wagons which contained the results of the Nazi pillaging of Europe) would have been able to possess. That excluded a piano or harp, drawing room instruments difficult to steal, and instead required the use of those which would have been easier to hide and transport, such as violins and cellos, wind instruments like flutes, clarinets, horns and trumpets, and small percussion instruments. Given this option, I came up with an ensemble of 10 instruments, capable of recreating both classical and popular tunes, and allowing the restoration of the essence of the characteristic colors of each of the reinterpreted musical excerpts.

Those among us who have never been deported find it impossible to fathom the mixture of emotions and feelings affecting the deportees as they heard this music in their heads. How to make this comprehensible to people 60 years later has been a constant, sharp and enormous concern. I have been able to draw encouragement and strength from the life, the very attitude, of Germaine Tillion, to establish this musical restoration, while being aware of the risks of misinterpretation which could arise from an incorrect performance or an inappropriate staging.

On May 28, 2007, in her home, Germaine Tillion was able to listen to some excerpts from the restoration-creation, sung by the soloists who a few days later were going to stage it at the Théâtre du Châtelet in Paris.

With great kindness, she shared her joy by signing the musical manuscript.

-Christophe Maudot

Translated by Christine Holden, Ph.D.

Ravensbrück Timeline

(adapted from the United States Holocaust Memorial Museum website)

November 1938:

German authorities begin construction of the Ravensbrück concentration camp.

December 1938:

S.S. Colonel Günther Tamaschke becomes the first camp commandant at Ravensbrück.

May 1939:

The S.S. transfers 900 women from the Lichtenburg women's concentration camp to Ravensbrück concentration camp. They are the first women in Ravensbrück.

April 1941:

S.S. authorities establish a small men's camp adjacent to the Ravensbrück main camp.

Spring 1942:

S.S. authorities begin sending prisoners they "selected" as unfit for work at Ravensbrück to a sanitarium in Bernburg, which, equipped with gas chambers, serves as a killing center for people with physical and intellectual disabilities within the framework of the so-called "euthanasia" program of the Nazi regime. The S.S. authorities send nearly 2,000 Ravensbrück prisoners to their deaths in this manner during the spring of 1942.

Late 1942-1944:

Camp authorities initiate a second round of killings at such "euthanasia" killing centers. During this phase, around sixty transports leave Ravensbrück for the "euthanasia" killing center at Hartheim, near Linz, Austria, with between 60 and 1,000 prisoners each.

Summer 1942:

S.S. medical doctors begin subjecting prisoners at Ravensbrück to unethical medical experiments. Many of the women subjected to such experiments die as a result.

Early March 1945:

The S.S. begins "evacuating" Ravensbrück with the transport of 2,100 male prisoners to Sachsenhausen.

Late March 1945:

The S.S. transports about 5,600 female prisoners from Ravensbrück to the Mauthausen and Bergen-Belsen concentration camps.

April 1945:

S.S. guards force about 20,000 female prisoners, as well as most of the remaining male prisoners, on a brutal and forced evacuation on foot toward northern Mecklenburg.

April 29-30, 1945:

Soviet forces liberate the Ravensbrück concentration camp.

1946-1948:

British military courts try members of the Ravensbrück concentration camp staff. The courts find ten S.S. authorities and camp functionaries guilty; nine are sentenced to death, while one is given a prison sentence of ten years.

1948:

Soviet military tribunals in the Soviet zone try Ravensbrück camp guards in several different trials; most are sentenced to prison.

1947:

A Polish court finds former Ravensbrück camp guard Maria Mandel guilty and sentences her to death.

1949:

Former Ravensbrück camp commandant Fritz Suhren is tried by a French military court in 1949, along with the director of forced labor at Ravensbrück, Hans Pflaum. Both are sentenced to death.

1950s and 1960s:

East German courts continue to prosecute former Ravensbrück camp personnel.

1965-1966:

The last Ravensbrück trial takes place in East Germany.

Musical Synopsis

1. Ravensbrück Vocalise: Nenette, Havas, Titine, Chorus
2. My Papa: Chorus
3. I Was Told: Nenette
4. Listen, Young Verfügbar: Havas, Nenette, Chorus
5. We Sabotage: Chorus
6. Our Sex Appeal: Havas, Marguerite, Chorus
7. The Song of the Julot: Chorus
8. Little Pagans: Naturalist, Chorus
9. Magendam Catarr: Chorus
10. Blokova: Dede of Paris
11. The Darkness Comes: Marmotte, Chorus
12. We're Not What You Think: Chorus
13. I Brush My Hair: Naturalist
14. Song of Hope: Lulu of Belleville
15. La Carte Rose: Chorus
16. Dance Macabre*
17. Sprinkle Sand: Chorus*
18. In Vain, My Dears: Marguerite, Chorus
19. The Road Is Long: Havas, Chorus
20. Thirty Maids: Titine
21. Through the Rain I Waited: Nenette*
22. We Had a Lovely Weekend: Marmotte, Lise
23. Rutabagas!: Chorus
24. Song of the Volga: Chorus*
25. Innendienst, My Sick Pass: Lulu of Colmar
26. Oh, Why Should I Care?: Nenette, Chorus
27. Can-Can Wallop*
28. Salvager's Waltz: Rosine, Chorus
29. The Story of Sympathy
30. Song of Hope Reprise: Lulu of Belleville (reprise added by director Meghan Brodie)

*Choreographed by Maria Tzianabos

Cast *(in order of appearance)*

Old Chorus

(prisoners who have been in the camp for some time)

Marmotte.....	Callie J. Cox
Lulu of Belleville.....	Helena Crothers-Villers
Lulu of Colmar/Annette.....	Virginia Hudak
Naturalist/Marie-Anik.....	Madelyn James
Havas.....	Sable Strout
Dede of Paris.....	Rhiannon Vonder Haar

Young Chorus

(prisoners new to the camp)

Titine.....	Mary Kate Ganza
Lise/Bebe.....	Clare McKelway
Nenette.....	Caroline O'Connor
Marguerite.....	Hannah Perry
Rosine.....	Elinor Strandskov

Orchestra

Violin 1.....	Victoria Hurlburt
Violin 2.....	Rose Underkofler
Cello.....	Cameron Prescott
Bass.....	Kinnon Church
Flute.....	Brittany Getch & Emma Pitz
Clarinet.....	Rachel Schoellkopf
Trumpet.....	Emily Dunbar
Keyboard 1/Conductor.....	Jonathan Marro
Keyboard 2.....	Justin Adams

Production Staff

Stage Manager.....Megan Maguire
Technical DirectorPerry Fertig
Assistant Lighting, Sound & Scenic Designer.....Angelica Pendleton
Carpenters.....Martin Bodenheimer, Thomas I. Campbell,
Owen Carten, James Futter, Kamdra Prendergast, Eben Robichaud,
Emily Waller, and the students of Stagecraft Practicum
Scenic Charge.....Caitlyn Vieth
Scenic Artists.....James Futter, Angelica Pendleton,
Pamela Smith, and Elinor Strandskov
Master Electrician & Sound Engineer.....James Futter
Electricians.....Martin Bodenheimer, Megan Maguire,
Angelica Pendleton, Hannah Perry, Kamdra Prendergast,
Austin Tomison, and the students of Lighting Practicum
Properties Master.....Sarah Kennedy
Properties Construction.....Callie J. Cox and Emily Waller
Costume Construction.....Shannon Esslinger, Jenn Jensen, Jonna Klaiber,
Chloe Kumpel, Elinor Strandskov, and the students of Costume Practicum

Production Crew

Assistant Stage Managers.....Jenn Jensen & Kelsey Michaud
Deck Crew.....Katelyn Lerette & Caleb Streadwick
Wardrobe.....Casey Wilson
Light Board Operator.....John Horton
Sound Board Operator.....Caroline Smart
Spotlight Operators.....Thomas I. Campbell & Kamdra Prendergast

Administrative Staff

Coordinator of Arts Promotion.....Erin Bartoletti
Music Operations Director/Concert Manager.....Lori Arsenault
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Theatre Administrative Specialist.....Lil Campbell
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Cast Biographies

Callie J. Cox – *Marmotte*

Callie J. Cox is a sophomore Theatre major from Ellsworth, ME. She was most recently seen on the USM mainstage as Ensemble Roles in *Night Sky*. Other recent credits include Van's Sister in Student Performing Artists' *Dog Sees God*, Florence in *Line Please* (Kennedy Center American College Theatre Festival Region 1 New Play Program), Joanne Jefferson in *Rent* (Penobscot Theatre Company) and Melissa in *Powerplay* (Snowlion Repertory Company). She hopes you find the stories of these women of Ravensbrück as inspiring as she and the cast and crew do.

Helena Crothers-Villers - *Lulu of Belleville*

Helena Crothers-Villers is a sophomore Vocal Performance major and student of Ellen Chickering. She is originally from Brunswick. Previously she was in the chorus of USM's 2013 production of *Die Fledermaus*. Recently she was seen as Maman in Ravel's *L'enfant est Les Sortilèges* and Bianca in Puccini's *La Rondine* with the USM Opera Workshop.

Mary Kate Ganza – *Titine*

Mary Kate Ganza is a senior(ish) Theatre major, minoring in Art History. Originally from Waterville, past roles at USM include Anna in *Night Sky*, a member of the chorus in *Orlando*, and Shelby in the Student Performing Artists' production of *Steel Magnolias*. Mary Kate would like to thank her friends and family for their endless love and support.

Rhiannon Vonder Haar - *Dede of Paris*

Rhiannon Vonder Haar is a sophomore Vocal Performance major at USM. She is originally from Bar Harbor, where she was very active in the music and drama program. She is excited to be part of such a beautiful and talented cast, and honored to collaborate on such an amazing show.

Virginia Hudak - *Lulu of Colmar/Annette*

Virginia Hudak is a senior Music Education major at USM. This past summer she performed at the Arundel Barn Playhouse as an ensemble member for *Chicago*, *Shrek: The Musical*, and *All Shook Up*. Virginia was born in Melbourne, FL, but has spent most of her life in Saco, ME. She looks forward to pursuing a career as a music teacher, with some music therapy and performing on the side!

Madelyn James – *The Naturalist/Marie-Anik*

Madelyn James is a senior Theatre major from Nashua, New Hampshire. This will be her third show working with Dr. Meghan Brodie and her last undergraduate performance. Madelyn's

previous acting experiences include Irene Ryan-nominated performances in *Eurydice* and *Orlando*. She will be attending the University of Central Florida in pursuit of her M.F.A. in Acting this fall.

Clare McKelway - *Lise/Bebe*

Clare McKelway is a Theatre major and Music minor. She is absolutely thrilled to be performing in the English-language world premiere of *In the Underworld* as a lovely end to her sophomore year at USM. Her previous credits include *Night Sky* as Jennifer, and *Dog Sees God* as CB's Sister, here at USM, in addition to several shows at Lakewood Theatre in Madison. She lives in Belgrade Lakes and would like to thank her parents and the cast for being wonderful.

Caroline O'Connor - *Nenette*

Caroline O'Connor is a senior, dual majoring in Sociology and Women and Gender Studies and minoring in English and Art History. She recently appeared as Gale in the premiere of *For the Lulz*, part of the Studio Rep. series at Portland Stage Company. She would like to thank Meghan, Jonathan, Maria, and the women who originally told this story seventy years ago and who wanted it to be told again.

Hannah Perry - *Marguerite*

Hannah Perry will be graduating this spring with a B.A. in Theatre. At USM, she has appeared as Nadine in *The Wild Party*, an ensemble member in *The Drowsy Chaperone*, a Chorus member in *Orlando*, Eileen in *The Cripple of Inishmaan*, and Sister James in *Doubt*. You may also see her in two Maine-based independent films *Richard³* and *How to Kill a Zombie*. She is absolutely thrilled to be a part of this show and would like to thank the cast, crew, and Meghan Brodie for this opportunity.

Elinor Strandskov- *Rosine*

Elinor Strandskov is a junior Theatre major and holds an A.S. degree in Filmmaking. Recent credits include Mammy in *The Cripple of Inishmaan* at USM, and Sarah in *Dear Sarah* at the Brick Store Museum in Kennebunk. Elinor is originally from Minneapolis, MN and currently resides in Brunswick.

Sable Strout – *Havas*

Sable Strout is a senior Vocal Performance major and a student of Ellen Chickering. She has previously been seen as Prince Orlofsky in USM's 2013 production of *Die Fledermaus*. She has been a member of PORTopera's chorus for the past three years. She has also been an active member in USM's Opera Workshop since 2011.

Production Biographies

Meghan Brodie – Director

Dr. Meghan Brodie is an Assistant Professor of Theatre and a faculty member in the Women and Gender Studies program at the University of Southern Maine. She teaches dramatic literature, theatre history, text analysis, and acting. Meghan works as a director, playwright, and dramaturg. She has recently directed productions of Charlotte Jones' *Airswimming*, Sarah Ruhl's *Eurydice*, and Virginia Woolf's *Orlando*. Her scholarly work addresses intersections of theatre and feminist, gender, and sexuality studies. Meghan holds a Ph.D. from Cornell University.

Jonathan C. Marro – Musical Director

Jonathan is a Pianist and Music Director living in New York. He is an alum of the University of Southern Maine where he received his Music and Theatre training. Most recently, he conducted The Chain Theatre's Off-Off Broadway production of *The Spoonriver Project*, performed in the historic Greenwood Cemetery, Brooklyn. Additional New York and OOB productions include: The Secret Theatre: *Wedding Singer* (Keys 2); Narrows Theatre: *Crazy for You* (Keys 2). Other favorite past credits include: Maine State Music Theatre: *Spring Awakening* (AMD), *Xanadu* (Keys 2); Florida Studio Theatre: *Spamalot* (Keys 2); USM: *The Drowsy Chaperone* (AMD), *Triumph of Love* (AMD), *The Wild Party* (Lippa) (AMD). Jonathan is honored to be back at USM and working under the direction of Dr. Meghan Brodie on such an amazing project! Special thanks to all his support systems here at USM, the School of Music, and the entire cast, crew, and design team.

Shannon Zura – Scenic, Lighting, & Sound Designer

Shannon recently designed the set for Opera House Arts' *Brilliant Traces*; the lights and sound for Bloomsburg Theatre Ensemble's *Leading Ladies*; lights for Penobscot Theatre's *Wit* and Big Picture Show's *Switch Triptych*; the lights and the sound for Opera House Arts' *Last Gas*; the sound for Portland Stage Company's *Veils*, *Hidden Tennessee*, and *God of Carnage*; and the set for PORTopera's *La Fille du Regiment* and InterAct Theatre Company's *Black Pearl Sings*. Shannon holds an M.F.A. in Lighting Design from Temple University and is an Assistant Professor of Theatre at the University of Southern Maine.

Joan Larkins Mather – Costume Designer

Joan Larkins Mather, Assistant Professor of Theatre, received a M.F.A. in Costume Design at California State University, Fullerton. She joined USM's faculty in 2012 and teaches in the areas of costuming and makeup. In addition to designing costumes for many of the USM Theatre Department shows, she has designed for the Public Theatre, Stonington Opera House Arts, Bath

Shakespeare Festival, and Theatre at Monmouth. Before moving to Maine, she designed costumes for Western Stage, Good Company Players, Maples Repertory Theatre, Cabaret Repertory Theatre, and the Central California Ballet. Other professional work includes costume construction at Maine State Music Theatre Rentals, the American Conservatory Theatre, Berkeley Repertory Theatre, the Utah Shakespeare Festival, Cal Shakes and the Great River Shakespeare Festival. Her designs for *A Midsummer Night's Dream* at Truman State University were featured in the 2005 World Stage Design Exhibition in Toronto.

Maria Tzianabos - Choreographer

Maria received her B.F.A. from the Boston Conservatory and her M.F.A. from Goddard College. Maria has been teaching dance at the University of Southern Maine since 1999 and has also taught at other universities such as Bates, Bowdoin, and University of New England. For the last fifteen years, she has choreographed and performed her own work at a variety of venues throughout the state of Maine. In 2009, Maria founded Terpsicore Dance where she continues to teach children and produce shows for her Repertory Company.

Perry Fertig- Technical Director

In addition to his work at USM, Perry recently served as Technical Director for PORTopera's *La Boheme* and *Madame Butterfly*. Before moving back to Maine, he was working in Philadelphia for Ursinus College, the Fringe Arts Festival, and the Philadelphia Theatre Company. He is also a Flying Director for Foy Inven enterprises, most recently flying *Mary Poppins* for Maine State Music Theatre.

Megan Maguire- Stage Manager

Megan is a sophomore Theatre major from South Berwick. This is her first Stage Manager position at USM. She stage managed throughout her high school career. Megan's previous work includes Assistant Stage Managing USM's *Orlando* and *Night Sky*. She would like to thank Meghan and the cast for this incredible opportunity. Hope you enjoy the show!

Sarah Kennedy- Properties Master

Sarah Kennedy is a junior Theatre Major at USM. She has previously constructed props for *The Cripple of Inishmaan*, *Doubt*, and *The Mystery of Edwin Drood*. Sarah worked this past summer at Maine State Music Theater as a wardrobe intern and is returning as a wardrobe apprentice this coming season. She would like to thank Callie Cox for teaching/advising her throughout the process, and she would like to thank her mother for the transportation and the financial support. She hopes you enjoy this fantastic production directed by the one and only, Meghan Brodie.

Glossary of Terms

*adapted from the footnotes for Le Verfügbar aux Enfers by Anise Postel-Vinay,
translated by Annie & Karl Bortnick*

Arbeit-Ersatz: In reality, Arbeitseinsatz, the employment office of the camp. There is a play on words with work ersatz, which would be a work substitute as there would have been during the war a sugar, jam, honey, rubber ersatz, etc. The Verfügbar only provided a work ersatz.

Aufzehrin: French transcription of Aufseherin, female guard.

Barth: Headquarters on the Baltic seashore where male and female prisoners worked for the Heinkel aviation factories. Reputed to be very arduous.

Betrieb: The camp [textiles] factory.

Bi-Forches: They also understood Bi-Forches for Bibelforscherin, close readers of the Bible or Jehovah's Witnesses.

Black Transport: Transport used to take prisoners to an extermination site.

Block 32: Germaine Tillion, held as an N.N. (Nacht und Nebel), was housed there from February 1944 to January 1945: It was located at the back of the camp, the last block. Starting in January 1945, block 32 was fenced off with barbed wire and held young mothers with their babies, some of whom disappeared.

Blokovas: Czech slang universally used to designate the Blockälteste, that is to say the prisoner leaders in the cellblock.

BZ and AZ: Allusion to the two aisles of the block separated by the entry way and the chief block S.S.' office: Blockführerin. They called Aisle A and Aisle B [Flügel A and Flügel B] or A Seite and B Seite [side A and side B], meaning AZ and BZ for the French women.

Catherine: This Blokova, in reality, Käthe, a German common criminal with a green triangle, had been interned for a long time. A commandant's spy, she was deployed to the N.N. cellblock, where Germaine Tillion was located. Brutal and dangerous, she especially hated Germaine.

C'est L'Appel: The French women understood "c'est l'appel" for Zählappel, usual roll call during which the prisoners were counted block by block.

Coiffe-Tout/Cache-Tout: The French women thusly translated the German word Kopftuch, head-scarf.

Curule Chair: Honorific chair reserved for the most dignified magistrates in ancient Rome.

De Profundis Clamavi ad te Domine: Prayer for the dead in the Catholic liturgy.

Fresnes: Huge Paris regional prison in the southern suburbs.

Inedienst Roll Call: The Verfügbar could sneak into a little group of sick prisoners who hadn't been admitted to the infirmary but who had received their pass authorizing them to stay in the block instead of working. They were therefore "working inside." The pass, as well as the sick prisoner, was called Innendienst.

Julot: Surname given to women who played masculine roles in lesbian couples.

Klepti-Klepta: Camp slang for "stealing." Curiously, the German used the French expression "comme-ci, comme ça."

The Knitters' Roll Call: The knitters, those who held pink cards, also had to appear at a second morning roll call for work assignments, in the central aisle of the camp, before returning to their block. An audacious Verfügbar could sneak into their midst. The general roll call, called the "Zählappel," for counting [zählen] the entire population of prisoners, had occurred two hours earlier, that is at 4 A.M. in front of each block in ten rows, the small women in front, the tall ones in the back.

L.L.: Lesbian in camp slang.

Henry Landru, Eugen Weidmann, and Peter Kürten [the Düsseldorf vampire]: Serial killers attacking women. All three were condemned to death and executed, the first two in Versailles in 1922 and 1939, the third in Düsseldorf in 1931.

Le Bounekère: French pronunciation with a southern accent of the German word Bunker, cell, prison cell, inside the camp.

Lord-Mayor: The real Lord Mayor of Cork [Ireland], Terence MacSwiney, a militant for Irish independence, died in prison in 1920 after two months on a hunger strike.

Lublin Camp: Camp situated next to the town of Lublin, in southeast Poland, also called Maï-danek. Built in 1941, this concentration camp was to become a huge camp serving as a base for Nazi colonization as far as the Urals. In 1942, it was equipped with gas chambers and huge graves. It was then used as an extermination camp.

Magendam Catarr: A gastroenteritis which becomes chronic dysentery.

N.N.: Nacht und Nebel. N.N. prisoners were housed in block 32, with the young Polish women who had survived "medical experiments" and a whole group of Soviet prisoners of war. They

didn't have the right to go to work outside the camp, to write to their families on the standard postcards, or to receive packages. Only after the Liberation did they learn that they were always in jeopardy from the camp Gestapo, who could have received an order to have them killed as a result of General Keitel's order of 1941. This was a terror tactic thought up by Hitler to keep the Résistance from honoring its heroes who had lost everything.

Officierine: French adaptation of Aufseherin, female guard.

"Panicked fear at the thought of being cared for": Being referred to the infirmary or to a block of diseased prisoners was to be exposed to being liquidated by syringe or selected for the gas chamber.

Pink Cards: Prisoners typically older or infirm who had received a pink card from the camp administration which exempted them from forced labor. They stayed in their barrack [the Block] where, seated on stools, they knitted grey socks under the hateful oversight of a female guard. As some of them predicted, which came true towards the end of 1944, these pink-carded women became the first batch brought up for selection, then for extermination, as women "unfit for work."

Pink Card [Carte Rose] Roll Call: The pink card-knitters also appeared for a work roll call in the central camp aisle before regaining their block. The Verfügbar infiltrated their midst and escaped running to get to the best spots: near the stove, in a corner with a stool, on a bed at the back, far from the view of the Blokova.

Planirung: For Planierung, from the German planieren, to flatten. The entire earthworks project.

Pouf: Puff in vulgar German: whorehouse. The concentration camp administration had set up small whorehouses in each of the large men's camps as rewards for "prominent" bureaucratic prisoners. The women in these whorehouses were recruited from Ravensbrück: they were promised freedom at the end of six months. In fact, they were seen returning exhausted, racked with disease. They were not freed and died quickly.

Roller: Enormous cement roller to which a dozen women were yoked by ropes. They were supposed to flatten the sand or the earth of the camp alleyways strewn with blackened trash.

Romainville or Compiègneville: The Romainville fortress and the camp at Compiègne located in the Paris region were used for transit between prison and deportation. There, the rules were less strictly applied than in prison.

Saussaies Street: One of the buildings of the Ministry of the Interior in Paris commandeered by the Gestapo.

Schlousse: For der Schluss: the end. For French women, peeping to see if things were going to soon "schlousser," i.e. end, that is to expect the call announcing the end of work: "Schluss!"

Schnell, los, raus: German interjections: Quickly, move it! Get out!

Siemens: The Siemens' factories in the Berlin region had requested women workers from Ravensbrück when the government took away "their Jews" to "transport them to the East" that is to say, assassinate them. Siemens workshops then were built in barracks next to the camp.

Soupova: Soupova was for the French women "the Stubova" [dormitory leader in Czech slang] who served the soup.

Straf-Block: The Strafblock was the disciplinary cell block where they locked up the prisoners guilty of violating the camp's rules or the political prisoners who required special surveillance. Most of the prisoners were asocial German women who were particularly brutal.

String Bean: An S.S. in a green uniform.

Stubova: Czech slang for Stubendienst, dorm leader.

Study Group: Her comrades reserved spots around Germaine Tillion to hear her tell "the origin of humanity," or some discovery from man's prehistory, or an anecdote from her field trips in the Aurès, at the edge of the Sahara desert.

Transport: Either the transfer to a war factory far away or a hellish worksite, or the transfer to an unknown location that became an execution site. It's called the "black transport."

Tub: Tub torture. The Gestapo forcibly undressed their victims, immersed them in a tub of cold water, holding their head under water. When the victims struggled, the Gestapo released their heads and asked them questions. If there was no answer, they began this routine anew. Sometimes, they forced their prisoners to drink the water, or they tied their hands and feet.

Twenty-Two: An everyday popular expression on the street, in prisons, or in the army to warn of the police officer's, warden's, or CHIEF's (CHEF in French) arrival. [In French C + H + E + F indeed makes 22 if each letter has an alphanumeric value: 3 + 8 + 5 + 6 = 22.]

The Verfügbar [pronounced Fairfoogbar]: The Verfügbar were in general the few rebellious prisoners who decided not to work "for them" [for the Germans]. Not being enrolled in any work group, they were assignable at will, "at the disposition" [sur Verfügung] of the S.S. After the morning roll call, these women tried to hide to escape from working for the Germans.



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SPECIAL THANKS

We want to extend an extra special thanks to Dr. Christine Holden who introduced us to this operetta, assisted as a liaison to relevant authorities and individuals associated with the production, and translated Christophe Maudot's note for the program. She generously provided substantial financial assistance to the Department of Theatre by transferring to the Department monies given to her Ravensbrück Research Project by the Dimmer-Bergstrom Fund.

Special thanks to the following supporters:

Annie & Karl Bortnick

Emmanuelle Chaulet

Lucinda Cole

Dimmer-Bergstrom Fund

Eileen Eagan

Insa Eschebach

Eileen Hanley

Elizabeth Helitzer

Holocaust and Human Rights Center of Maine

Germaine Tillion Association

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