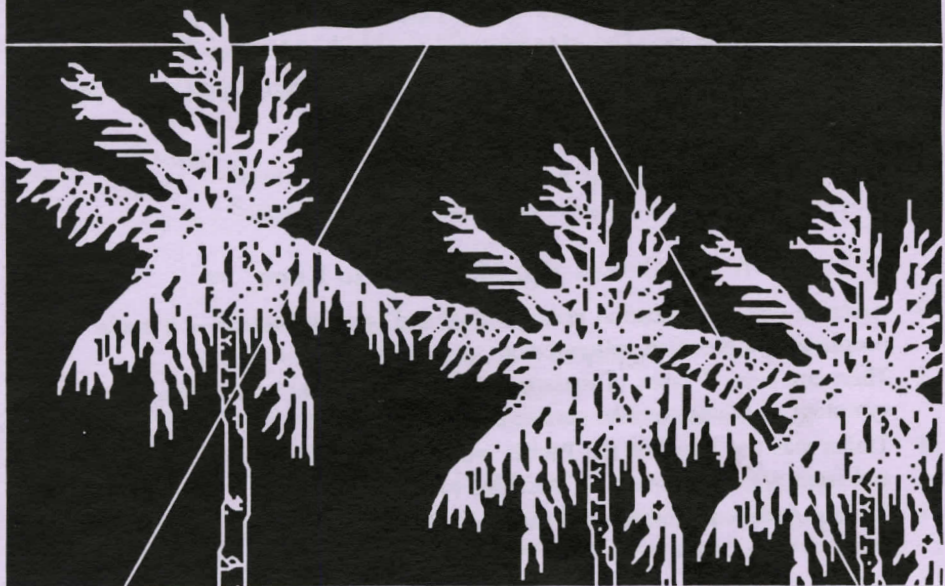


# HOLLANDIA '45

a play by Sarah Dreher

directed by  
Nan Brooks

sponsored by  
Aquarius Books  
& Womanshine Theater



## Director's Notes

*Some of us in tonight's audience are too young to remember 1945 and the war that would "make the world safe for democracy." But we can still understand the importance of fighting against fascism. My study of the '30's, 40's and 50's reminds me that the opposite of love is fear. When we are frightened, we can become hateful. Fascism encourages the hatred born of fear and turns it into deadly action. Hitler was able to mobilize the fear of an entire society and turn it into a force that murdered millions of Jews, Gypsies, intellectuals, homosexuals and others. A rabbi who taught in Berlin during the Nazi times (and whose name is lost to us) wrote that silence in the face of bigotry is more shameful than the bigotry itself. The danger of fascism is never far from our own doorstep. In the 1990's, we remind ourselves that silence equals death.*

*And so, we bring you **Hollandia '45**, a loving remembrance of women in the military in World War II, a lament for all the thwarted or hidden relationships in our history, and a caution about what happens when fear turns to hateful action.*

*In feminist theatre, the personal and the political are one. That's why I love it. And why I am delighted to see WomanShine Theatre emerge into the community once again.*

*I am grateful to the cast of this play for their willingness, their commitment (ask 'em about those late night rehearsals), and their creativity. They have astounded and blessed me with their loving attention to this work. I'm also grateful to **Tonia Matthew** for having this idea in the first place and for her enthusiasm that kept this project rolling.*

*Nan Brooks*

### ☞ A Few Details You May Want to Know ☞

- ♀ Atabrine was a medication given to treat and prevent malaria -- it made people turn a greenish yellow color.
- ♀ There are several types of malaria; one of them causes brain damage, a symptom of which may be certain hearing disorders.
- ♀ Tinian was the island in the Pacific where the atom bomb was assembled and from which the bombing missions took off.
- ♀ African-American nurses were not allowed to care for (that is, touch) white patients in the military in World War II.
- ♀ It was common lore that Spam and other rations were laced with saltpeter in order to reduce the sex drive of U.S. troops. We don't know if this was fact or fiction because, after all, it is the military we are discussing.



## The Cast:

Narrator .....	Leslie Leasure
Edith Ruskin .....	Annette Carasco
Hazel Bainbridge .....	Barbara Schwegman
Mary Sparks .....	Jacquelyn Hickey
Kit Fortescue .....	Aundrea Brooks
Marian Johnson .....	Donna Fay Reeves

## Production Staff:

Producers for *Aquarius Books* and

<i>WomanShine Theatre</i> .....	Tonia Matthew & Nan Brooks
Director .....	Nan Brooks
Stage Manager & Dramaturg .....	Moureen Coulter
Publicity .....	Rebecca Rowley
Poster and Program Cover .....	Jacquelyn Hickey
Tickets and Program .....	Nancy Quinn
Costumes .....	Cyn Ferguson & Cindy Riede
Box Office .....	Betty Reinbold
Stage Crew .....	Carol Guess, Nichola Torbett, Fran Matthew
Ushers .....	Jen DeRosa, Debbie Horning, Mary Ann Macklin, Bonni Maxwell, Cindy Riede
Refreshments .....	Laura Bonde, Laurie Hoover, Karen Luerksen, Tonia Matthew
Additional Narration by .....	Leslie Leasure
Video Taping .....	Leigh Grundhoeffler

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### Act One

Scene 1:	A Saturday morning in June
Scene 2:	A few minutes later

### Act Two

Scene 1:	That night
Scene 2:	Early the next morning

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### Our Thanks to:

Sarah Dreher for her generosity with royalties and videotaping rights	
Pat Aungst	Bloomingfoods Cooperative Grocery
Diane Kondrat	Carol Marks Kathleen Mills

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*This production is a gift of love from all concerned in support of  
Aquarius Books and WomanShine Theatre.*

## Program Note

*Between January 1944 and the end of World War II, 5500 members of the Women's Army Corps served in the South Pacific. They were billeted in compounds surrounded by barbed wire, and marched to and from work under armed guard. They were not permitted to ride in jeeps or public transportation, or to attend recreational activities except in groups. The official explanation for these "protective" measures was that they were "in danger of being raped by Negro soldiers." The real reason was their presence was resented by the men.*

*Each WAC arrived on New Guinea with one pair of woolen slacks and a light cotton shirt, even though the temperature was normally above 100 degrees, rain fell constantly, the humidity was unbearable, and the island was infested with malaria-carrying mosquitoes. They were refused men's uniforms because they were considered "unsightly for women." They were not provided with pajamas, bras, or sanitary napkins -- because the men didn't use them -- and were not allowed into R and R areas where they might purchase them. Eventually, most managed to scrounge some of the men's cast-off clothing.*

*A typical work day ran from 7 a.m. to 10 p.m., with time off in the heat of the day, seven days a week. When a woman was moved forward to Manila, the others were expected to pick up her work. They often worked double shifts, three days in a row. There were no replacements.*

*Malaria, jungle rot, skin rashes, and respiratory diseases were rampant. Many of the women doing censorship work developed headaches and anxiety attacks from reading obscene letters written by the soldiers. Their clothes never dried, and the heat kept them from sleeping. They were forced to submit to monthly pelvic examinations under primitive conditions. By the end of the war, the medical loss rate was 30%, due mostly to exhaustion, anxiety, and tropical diseases.*

*Very few WACs received promotions or commendations, as the Army feared the men would be jealous.*

*This play is dedicated to the memory of Josephine Beatrice Bowman, U.S. Navy Nurse Corps.*

*Sarah Dreher*