

THE
MEGAW
THEATRE



THE
INVESTIGATION

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THE INVESTIGATION

THE MEGAW THEATRE ELEVENTH ANNIVERSARY SEASON 1984-1985

presents

Peter Weiss'

THE INVESTIGATION

English version by Jon Swan and Ulu Grosbard

Directed by Michael Fuller

Produced by Sydney May Morrison—The Megaw Theatre, Inc.

Artistic Director: Elaine Moe

Set Design by:
Michael Wood

Lighting and Sound Design by:
Addison Randall

Costume Coordinator:
Judith Shaw

Production Stage Manager:
P.J. Wiegers

Original Theme Music composed, arranged and performed by:

Addison Randall

Dramaturge: Sasha von Scherler

May 3rd through June 23rd, 1985

DRAMATIS PERSONAE

(in alphabetical order)

**HELEN BACKLIN
EDMUND BALIN
JAN BURRELL
CARL GABLER
HERB GRAHAM**

**GLADYS HOLLAND
JOHN LAWRENCE
PEPPER MARTIN
SIMON PRESCOTT**

**ALICE SACHS
HELEN SIFF
SASHA von SCHERLER
RITA ZOHAR
BILL ZUCKERT**

Understudies/Alternate Performers:

TINA BACON, MARTY BRINTON, ELECTRA GAILAS

Original Music Theme "Requiem For a Deathcamp"
by ADDISON RANDALL

THE ACTION: THE INVESTIGATION is based on the actual war crimes trial concerning the victims and the accused of the Auschwitz concentration camp.

THE TIME: The trials were conducted between 1963 and 1964.

A docu-drama presented in Three Acts.

There will be two ten-minute recesses.

Curtain.

*Produced by Special Arrangement with The Dramatic Publishing Company, Chicago, IL
and The Megaw Theatre, Inc.*

*The taking of photographs or use of recording devices is strictly forbidden. Thank you.
Understudies will be announced prior to performance by box office staff and
posted in the front lobby.*

ACT I.

THE INVESTIGATION: Actors are presented in speaking order.

THE SONG OF THE PLATFORM I

Judge	Alice Sachs
Witness	Carl Gabler
Prosecuting Attorney	John Lawrence

THE SONG OF PLATFORM II

Witness	Helen Siff
Witness	Gladys Holland
Witness	Jan Burrell
Judge	Alice Sachs
Dr. Capesius	Sy Prescott
Witness	Carl Gabler
Hofmann	Edmund Balin
Prosecuting Attorney	John Lawrence
Witness	Bill Zuckert
Counsel for the Defense	Sasha von Scherler
Bischof	Pepper Martin
Witness	Helen Backlin
Baretzki	Herb Graham

THE SONG OF PLATFORM III

Judge	Alice Sachs
Witness	Helen Backlin
Counsel for the Defense	Sasha von Scherler
Dr. Lucas	Edmund Balin
Prosecuting Attorney	John Lawrence

THE SONG OF THE CAMP I

Witness	Bill Zuckert
Judge	Helen Siff
Witness	Jan Burrell
Witness	Helen Backlin
Witness	Sy Prescott
Witness	Gladys Holland
Witness	Alice Sachs
Witness	Herb Graham

THE SONG OF THE CAMP II

Witness	Edmund Balin
Prosecuting Attorney	Pepper Martin
Counsel for the Defense	Jan Burrell
Judge	Helen Siff
Bednarek	Sasha von Scherler
Witness	Gladys Holland
Witness	John Lawrence
Kaduk	Carl Gabler

THE SONG OF THE CAMP III

Witness	Helen Backlin
Witness.....	Alice Sachs
Prosecuting Attorney	Pepper Martin
Judge.....	Helen Siff
Witness	Sy Prescott
Counsel for the Defense	Jan Burrell

THE SONG OF THE SWING I

Judge	Bill Zuckert
Witness	Jan Burrell
Counsel for the Defense	Gladys Holland
Prosecuting Attorney	Sasha von Scherler
Boger	Herb Graham

THE SONG OF THE SWING II

Witness	Edmund Balin
Judge	Bill Zuckert
Witness	Carl Gabler
Counsel for the Defense	Gladys Holland

THE SONG OF THE SWING III

Witness	John Lawrence
Judge	Bill Zuckert
Counsel for the Defense	Gladys Holland
Boger	Herb Graham

THE SONG OF THE POSSIBILITY OF SURVIVAL I

Prosecuting Attorney	Helen Backlin
Adjutant Mulka	Bill Zuckert

THE SONG OF THE POSSIBILITY OF SURVIVAL II

Witness	Sasha von Scherler
Counsel for the Defense	Carl Gabler
Prosecuting Attorney	Helen Backlin

THE SONG FOR THE POSSIBILITY OF SURVIVAL III

Judge	Pepper Martin
Witness	Rita Zohar
Counsel for the Defense	Carl Gabler

Ten Minute Recess

ACT II

THE INVESTIGATION

THE SONG OF THE DEATH OF LILI TOFLER

Judge	Jan Burrell
Witness	Alice Sachs
Witness	John Lawrence
Boger	Herb Graham
Counsel for the Defense	Helen Siff
Witness	Sy Prescott

THE SONG OF S.S. CORPORAL STARK

Witness	Helen Backlin
Judge	Edmund Balin
Stark	Pepper Martin
Prosecuting Attorney	Carl Gabler
Witness	Helen Siff
Witness	John Lawrence
Counsel for the Defense	Alice Sachs

THE SONG OF PHENOL

Witness	Alice Sachs
Medical Orderly Klehr	Helen Siff
Judge	Gladys Holland
Witness	Helen Backlin
Counsel for the Defense	Jan Burrell
Prosecuting Attorney	Rita Zohar
Witness	Edmund Balin
Witness	Sasha von Scherler
Dr. Capesius	Sy Prescott
Witness	Bill Zuckert
Witness	Herb Graham

THE SONG OF THE BLACK WALL

Witness	Sy Prescott
Judge	Helen Backlin
Counsel for the Defense	Edmund Balin
Boger	Herb Graham
Schlage	John Lawrence
Kaduk	Carl Gabler
Prosecuting Attorney	Sasha von Scherler
Witness	Rita Zohar

Ten Minute Recess

ACT III THE INVESTIGATION

THE SONG OF THE BUNKER BLOCK

Witness	Edmund Balin
Judge	Sasha von Scherler
Schlage	John Lawrence

THE SONG OF THE BUNKER BLOCK

Judge	Sasha von Scherler
Witness	Pepper Martin

THE SONG OF CYKLON B

Witness	Helen Siff
Judge	Rita Zohar
Breitwieser	John Lawrence
Prosecuting Attorney	Alice Sachs
Counsel for the Defense	Helen Backlin
Witness	Edmund Balin
Dr. Capesius	Sy Prescott
Witness	Herb Graham

THE SONG OF THE FIRE OVENS I

Judge	Carl Gabler
Witness	Sy Prescott
Witness	Pepper Martin

THE SONG OF THE FIRE OVENS II

Witness	Edmund Balin
Judge	Carl Gabler
Witness	John Lawrence
Prosecuting Attorney	Jan Burrell
Counsel for the Defense	Alice Sachs
Adjutant Mulka	Bill Zuckert

Witness.....Gladys Holland

CURTAIN

THE CAST (in alphabetical order)

HELEN BACKLIN
TINA BACON
EDMUND BALIN
MARTY BRINTON
JAN BURRELL

CARL GABLER
ELECTRA GAILAS
HERB GRAHAM
GLADYS HOLLAND
JOHN LAWRENCE
PEPPER MARTIN

SIMON PRESCOTT
ALICE SACHS
HELEN SIFF
SASHA von SCHERLER
RITA ZOHAR
BILL ZUCKERT

HELEN BACKLIN

Helen Backlin has acted on stage, in films, and in television for over twenty-five years in the United States, Great Britain, West Germany, Scandinavia, East Africa, and the South Pacific.

In recent years, she has devoted her efforts on a full-time basis to teaching at California State University, Northridge, where, as Professor of Theatre, she also developed and supervised the acting-directing program.

Prior to her joining the University faculty, she appeared in leading roles in such productions as *I Remember Mama*, *Home is Tomorrow*, *The Glass Menagerie*, *Detective Story*, *The Hasty Heart*, *Hippolytus*, *Twelfth Night*, *Candida*, *Search for Tomorrow*, *The High and the Mighty*, and *The Chiltern Hundreds*. In addition, she has acted at the Guthrie Theatre in Minneapolis and the Theatre Group in L.A.

Since her return to professional theatre this year, she has acted in *An All-Consuming Passion*, *The Pin*, *Divorce Court*, and *The Satisfied Man*.



TINA BACON

Tina Bacon has just completed her Master's degree in Theatre Arts at UCLA. Of the many productions at UCLA in which she appeared, *Everything in the Garden*, *Hedda Gabler*, *Good-Bye My Fancy*, and *The Birds* were among her favorites. Her film and television credits are *A Question of Faith*, *Rejected*, *Hard Day's Night*, and most recently for television in *Capitol* (as Senator Braxton's wife), and as Charlotte Joyce in *Divorce Court*. Her most recent theater credits are *The Water Engine* at Delacey Street Theatre, and *Beaux Arts Ball* and *Pumps* at the Fifth Estate. She recently completed commercials for Century 21 and is currently studying with Frank Condon and Joan Sittenfield. She has performed in many productions in the Torrance/Palos Verdes area, *Bell, Book and Candle*, *Middle of the Night*, *The Ex-Miss Copper Queen on a Set of Pills*, to name a few, but now she is residing in Westwood. She is bilingual and has performed in Spanish the role of Eugenia in the play *Latina* through the Bilingual Cultural Association. This is her first time here at the Megaw Theatre.

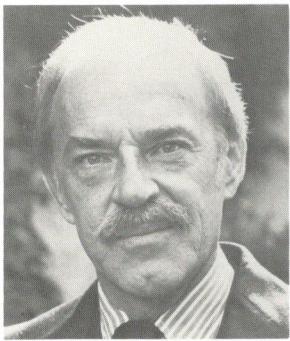


EDMUND BALIN

Edmund Balin has created in all the performing arts. Californians have applauded his direction of *You Never Can Tell*, a new musical based on Shaw's comedy, Pinter's *The Dumbwaiter* and *The Collection* at Stage Society, *Two Farces* at Theatre East and *Tonight, David* at the Valjermo Theater Festival. Several Christmases ago San Franciscans saw his spectacular *Scrooge*, *The Stingiest Man in Town* at the Cow Palace.

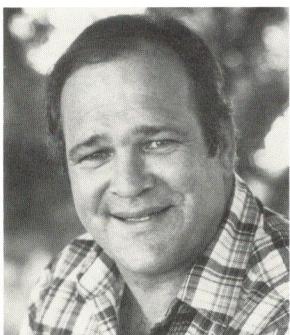
As a choreographer, Mr. Balin's work has been praised in London with *Wonderful Town*, the original *Half A Sixpence* and *The Great Waltz*; in Rome with the long-running *Buonanotte, Bettina*; Off-Broadway with *By Hex, Kalaidoscope* and *Babes in Arms*.

As a performer, Edmund Balin has appeared in *Mary Poppins*, *Thoroughly Modern Millie*, *Opening Night* and *Mandrake The Magician*. No stranger to Broadway, Mr. Balin has appeared in *High Button Shoes*, *Arms and The Girl*, *Wonderful Town* and *Once Upon A Mattress*. Over 200 TV assignments have kept him busy in that field, including *Quincy*, *Hart to Hart*, and *Finder of Lost Loves*. A native of Lawrence, Mass., Edmund Balin holds a B.A. from Dartmouth College.



MARTY BRINTON

Since graduating from A.M.D.A. (American Musical and Dramatic Academy), Marty has been busy in summer stock, dinner theatre and regional theatre. Some of his favorite musical roles have been: Petruchio in *Kiss Me Kate*, Harold Hill in *Music Man*, Sir in *Roar of the Grease Paint*, Teoye in *Fiddler On The Roof*, Judd Frye in *Oklahoma* and Harry in *Company*. Mr. Brinton has been featured in movies such as *Alice Doesn't Live Here Anymore* and *Posse*. Television credits include *Petrocelli* and *Gunsmoke*. Marty is happy to be with Megaw where he last appeared in *Boys From Syracuse*, *Hungry Mother Mountain*, and *Babe's All-Nite Cafe*.

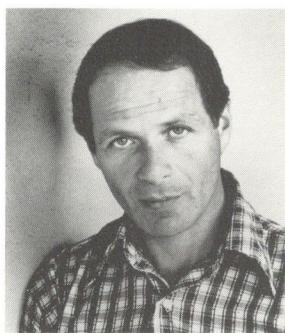


JAN BURRELL

Jan was raised on a farm in northern California. Upon getting a degree in Drama from University of California Berkeley, she went to New York where she studied with Uta Hagen and performed Off-Broadway. Then to Hollywood where she's appeared in such films as *The Russians are Coming, The Russians are Coming, Divorce, American Style*, and *Bound for Glory*. She has also been active in L.A. Theatre, performing *Suds* at The Actor's Studio, *Museum* and *Female Transport* at the L.A. Actor's Theatre, and *In The Summer House* at Group Repertory Theatre. She received a Drama Logue Award for her starring role in Ugo Betti's *Crime on Goat Island* at La Mama Hollywood. Her most recent TV credits include *Facts of Life* and *Cagney and Lacey* and go back to *Bonanza*, *Gunsmoke*, and *The Waltons*. She is a member of the Actor's Studio and has been with Impact Studio over four years. She's currently preparing a one woman show based on the life and works of Anais Nin.



CARL GABLER



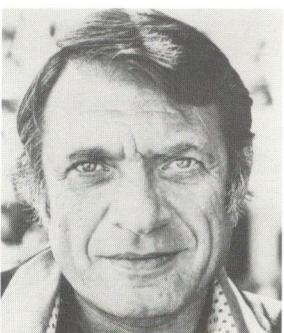
Carl Gabler returns to acting after a long absence. His last appearance on stage was a Circle in the Square production of Henry Living's *Eh?*, starring Dustin Hoffman. Prior to that, the national tour of Arthur Miller's *After the Fall*. For the next several years he devoted his time to writing and has had his plays produced Off-Broadway, at the Dallas Theater Center and the Washington (D.C.) Theater Club. His NBC Movie of the Week, *Night Terror* with Valerie Harper, has the unique distinction of having been run eight times in syndication. A screenplay for theatrical production is currently under option by Monday Productions (Daniel Selznick) and work has just been completed on another feature for Charles Block Productions. His return last year to the theater included featured roles in the Broadway Playhouse production of S.N. Behrman's *No Time For Comedy* and Michael Blakemore's *Monique* at the Attic Theatre in Hollywood.

ELECTRA GAILAS



Electra is a newcomer to Los Angeles. She and her husband toured the northwest in *The Fourposter*. They were booked in Hawaii and stayed twenty-five years. They toured the islands with *The Little Foxes* and *Luv*. They worked all over the islands in the *Artists in The School* program and played the Hawaiian village in plays that ranged from Shakespeare to *Coward* for ten years. They then began their own company *The Mallory Players*. Some of Electra's stage credits are: Martha, in *Who's Afraid Of Virginia Wolf*, Gittle in *Two For The Seasaw*, Gertrude in *Hamlet*, Viola in *The Twelfth Night*, Catherine in *And Miss Rearden Drinks a Little*, Beatrice in *The Effects of Gamma Rays...*, and Margo Channing in *All About Eve*. Her television credits include ten segments of *Hawaii Five-0*, and *The Little People* and her film credits include *Father Damien* and *Hawaii*.

HERB GRAHAM



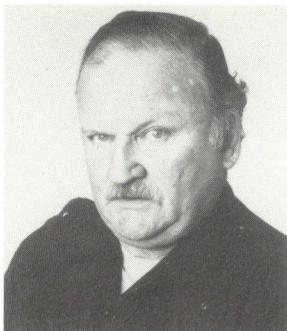
Herb is a born and bred New Yorker who started out as a second banana in the Catskills. He worked with such comics as Jan Murray, Red Buttons, and Phil Silvers. He studied acting at the Neighborhood Playhouse with Sandy Meisner. He got his Equity Card when touring Japan and the Philippines for USO Camp Shows in *Whistling In The Dark*. This led to many years of Summer Stock throughout the country as well as ELT shows in New York. He played such roles as Harry in *Born Yesterday*, Giuseppe in *Bell For Adano*, Oscar in *The Odd Couple*, and Kingsley in *Middle Of Night*. In California where he arrived in 1972, he appeared in Equity Waiver Theatre playing Herr Shultz in *Cabaret*, Harry in *Prisoner of 2nd Avenue*, and most recently seen at Melrose Theatre in *After Crystal Night* as Herb Cohen. Since coming out west, Herb did six films and appeared in twelve TV shows. He auditioned four times with Megaw and finally succeeded.

GLADYS HOLLAND



Gladys was raised and educated in Belgium, though born in Texas. Her initial professional work in America was in such well-known dramatic radio shows as *Lux Radio Theatre*, *Dragnet*, and the Academy Award Nominated cartoon *Madeline*. On Broadway she met and appeared with her husband, Bill Zuckert, in a play in which she played the lead. Gladys created in the United States, Off-Broadway, the leading role in *The Marriage of Mr. Mississippi*, and appeared as Dona Ana in *Don Juan in Hell*. In the East she played in *Silk Stockings* as Ninotchka, *Can Can* as Pistache, *The Boyfriend*, *Tunnel of Love*. At the Megaw, she was the Dowager Empress in *Anastasia*. In 1983 she performed in *La Facture*, played entirely in French. Her film credits include: Hitchcock's *To Catch A Thief* with Cary Grant and Grace Kelly, and *The Man Who Knew Too Much* with James Stewart and Doris Day. Gladys and Bill co-starred in the soon to be released movie *Little Treasure* with Margot Kidder, Ted Danson and Burt Lancaster.

JOHN LAWRENCE



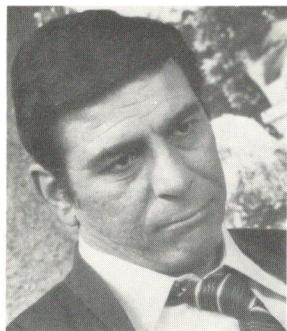
This fifty-four year old character actor turned professional in New York City in 1956. During the intervening twenty-nine years, he has appeared in 105 television shows, 34 feature films, 71 commercials and this is his 23rd play. John has been married to the former Beverly Kay Gulick of Ithaca, Michigan since 1958 and they are the proud parents of Jennifer Kay (24), Jessica Ann (22), Jeremy Earl (20) and Joshua Veit (14). First residing in one of Edward Everett Horton's guest houses in Encino in 1959, the Lawrences moved to Tarzana in 1964. In 1965 they bought a home in Van Nuys and have resided in their current home in Sepulveda since 1974. Mr. Lawrence has been anxious to work with/for the Moe/Morrison combo and he is tickled that they finally let him in the door.

PEPPER MARTIN



After a long absence from the theater, Pepper returns to the stage in the Megaw's production of *The Investigation*. Pepper came to Hollywood in 1967 with an extensive background in television where he was a sports commentator in the northwest. He was introduced to the theater by Martha Scott's *Plumstead Playhouse*. He was cast opposite Henry Fonda and Jane Alexander in William Soroyan's *The Time of Your Life* where he received critical praise for his portrayal of "Tom." Theater goers will remember Pepper in his award winning portrayal of Lennie in *Of Mice And Men* at The Theatre Craft Playhouse which ran for eleven months, followed by *Tiny Alice*, *Zoo Story*, *Billy Bud*, *Streamers*, etc. Pepper has done over 80 shows for television. Movie goers will remember him in *Superman II* as Rocky, the only man to ever have beaten up Superman. Released last year by Mark IV Productions, *The Shepherd* he stars with Dee Wallace. Pepper says he has waited for years to do a play at The Megaw and is very excited to be working with such incredible, talented actors and a wonderful sensitive director such as Michael Fuller.

SIMON (SY) PRESCOTT



Simon last appeared on the Megaw stage as Richard in the critically acclaimed production of *Darkness at Noon*. A scholarship graduate of the American Academy of Dramatic Arts in New York (1958), he has appeared in countless theatrical productions ranging from Shakespeare's *Hamlet*, *A Midsummer Night's Dream*, and *Winter's Tale* (with the American Shakespeare Festival Repertory Company in Stratford, Connecticut) to contemporary works such as *The Days of The Dancing* (an original play by James Bridges which starred Jan Sterling), *Country Girl* as Bernie Dodd, *Born Yesterday* as Harry Brock, *Come Blow Your Horn*, as Mr. Baker, and *Man of La Mancha* as Don Quixote. His television credits include *Playhouse 90*, *Profiles In Courage*, *Fugitive*, *Mannix*, *Burke's Law*, *Outer Limits*, *Mission Impossible* and *Switch*. His motion picture credits include *Hell Is For Heroes*, *Summer & Smoke*, *Hud*, *Carpetbaggers*, and *Rollercoaster*.

ALICE H. SACHS



Alice H. Sachs has appeared in countless roles in the theater, movies and television. *The Investigator* marks her second appearance at the Megaw Theatre, the first as Madame Constance (the madwoman with the imaginary dog, Dickie) in *The Madwoman of Chaillot*. Ms. Sachs dedicates her performance to WDB and RR — dear loving friends...survivors of the Holocaust.

HELEN SIFF



Helen is delighted to be working at the Megaw Theatre (at last). She is a member of Theater East and The Actor's Institute. She has just completed five months as Mama in the hit musical *Belz!* at the Callboard Theater. Other favorite roles of hers are Beatrice in *The Effects of Gamma Rays on Man In The Moon Marigolds* at the Landmark Alliance Theatre. Rose in *Bleacher Bums* at the Century City Playhouse, and Mrs. Donner in *Flowers For Algenon* at the Company of Angels. Her television roles include *For Love and Honor*, *Today's FBI*, *Cagney and Lacey* (in which she appeared with her identical twin) *Murder in Texas*, *Day's of Our Lives*, *It Takes Two*, *Lou Grant*, *Crisis Counselor*, *Stopwatch*, and the new *Divorce Court*. Her feature films include *White Dog*, *Karate Kid*, *Thief* and *Lot's of Luck*. When not acting, Helen enjoys her home life with her attorney husband and six children. She dedicates her performance in *The Investigation* to the fond memory of her beautiful parents, Mr. and Mrs. William Infield, who sponsored over 250 survivors during the Holocaust.

SASHA von SCHERLER



Ms. von Scherler appeared this season as Lady E. in the *End of August*, as Mattie in *Comanche Cafe*. She received a Critic's Circle Nomination for Avonia in *Trelawney* at Lincoln Center in New York. Other Lincoln Center, Joe Papp and Broadway credits include *Cyrano*, *Bad Habits*, *The Good Soup*, all the *Henry VI*'s, *Henry V*, *Kid Champion*, *Twelfth Night*. She has done over 100 plays in New York for such companies as MTC, the Circle in the Square, and The Phoenix. Some are *Under Milkwood*, *Scenes from Lower Bavaria*, *Grand Magic*, and *Crimes of Passion*. Her film credits include small parts in *Network*, *The Producers*, *The Last Embrace*. Some of her television credits are: *On Your Own*, many soap operas, *The Last of the Belles*, *The Scarlett Letter*, *Andros Targets*, etc.

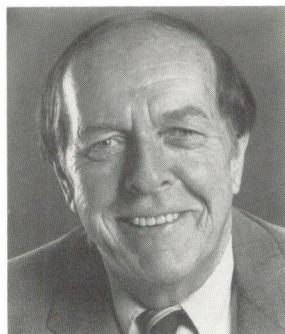
"My work in this requiem is for my husband's family, the Mayers of Baden Baden who were all lost; for my father, Walram von Schoeler who had the profound good fortune of transcending his culture and acting with honor in those times; and for my daughters, Rachael, Ruth and Daisy, who already light candles against the darkness. Fur verdienst!"

RITA ZOHAR



Rita was born in Russia. In 1979 she came to the United States. Her stage credits here include *Street Scene* at The Megaw Theatre, *Don Juan Comes Back*, at The Odyssey, and *The Man In The Glass Booth* for which she received a Drama Logue Award and *Becoming Memories* at SCR. On television she had guest starring roles on *Quincy*, *Cagney and Lacey*, NBC Movie of the Week, *The Execution*, and a recurring role on *St. Elsewhere*. Her film credits include *Lemon Popsicle*, Golden Globe Nominee *Costa Gavras Missing* and Sidney Lumet's *Daniel*.

BILL ZUCKERT



Bill has been a show business figure on both coasts for more than four decades. His career began with radio, appearing on hundreds of shows from *Easy Aces* to *Gangbusters*. Bill's Broadway shows include *Lawrence & Lee's The Gang's All Here* with Melvyn Douglas and *The Andersonville Trial* with George C. Scott. His love for the theater lured him into many West Coast productions including *A Man For All Seasons*, *Room Service*, *The Crucible*, *After The Fall*, and *Lenny*. He appeared with Henry Fonda in *First Monday in October*, at the Huntington Hartford in Los Angeles and in Chicago. He played the lead in *On Golden Pond* in Las Vegas. His television credits include westerns, cop shows, sit-coms and specials with Bob Hope, Lily Tomlin, and Chevy Chase. Bill recently co-starred in the PBS special *Words By Heart*. He has appeared in more than a score of feature films, starting with the 1947 classic *Kiss Of Death* with Richard Widmark to the co-starring role in the soon to be released *Little Treasure* with Margot Kidder, Ted Danson, Burt Lancaster and Gladys Holland.

NOTES OF INTEREST ABOUT THE PLAY:

by Michael Fuller

The words you are about to hear spoken this evening are not those of the playwright. From 1963 to 1964, a German civil court convened to try those accused of atrocities at Auschwitz Concentration Camp. From the testimony, Peter Weiss compiled *The Investigation*, a verbatim documentary of the experiences of the victims and the denials of those who tormented them.

The names of the accused have not been changed. The witnesses portrayed here represent the hundreds who gave their testimony. In 1966 *The Investigation* premiered simultaneously in sixteen national theaters in Germany. For the German people, the play must indeed have made a pertinent statement. For us, the play may be more curiosity, more an account of a horror almost too impossible to be believed.

Current events are showing us, however, that the mentality that creates and permits the birth of such monstrous bestiality is *not peculiar* to the German people nor are the roles of victim and tormentor greatly distinctive.

The monster that feeds on human dignity is always hungry, but it is not so much the monster who is to be feared as it is the hands that feed it, either actively or passively.

Inevitably, those hands are human.

DRAMATURGE FOR THE INVESTIGATION

by Sasha von Scherler

"It is impossible to provide a full bibliography of historical data pertaining to the War Crimes Trials, nor is it possible to list the countless injustices which continue in our modern societies. The following is a mere representation of material available to the individual who is concerned both with world humanity and specifically the Nazi war against the Jews."

"Special acknowledgements should be made to Sol Ackermann, Harold Heifetz, Hanka Kent, Paul Lion KPK, Joanna Valentine KCSN. And Dr. Josephine Knopp of The Simon Wiesenthal Center, 9760 Pico Blvd. who provided historical documentation for this production and Benedict productions."

Thank you, Sasha

BIBLIOGRAPHY

We are grateful to the staff and Dr. Josephine Knopp of the Simon Wiesenthal Center for talking to us about their exhibits, showing us the films *Night and Fog* (SS footage taken in Auschwitz) and *Triumph of the Will*, the Leni Riefenstahl propaganda film made of the Nuremberg Rallies.

Auschwitz by Bernd Naumann. Praeger, 1967. (This is the condensation of the author's coverage of the trial upon which this play is drawn. Naumann attended all 183 sessions of the trial which were held from December 1963 to August 1964. He also accompanied the Frankfurt court to Auschwitz.

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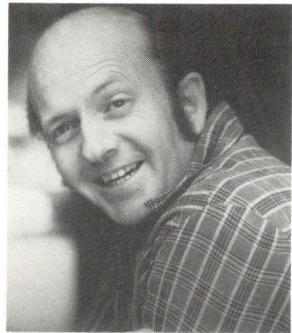
The War Against the Jews, Lucy Davidowicz.

THE PRODUCTION STAFF

Michael Fuller (Director)
Addison Randall (Lighting Designer/Original Music)
P.J. Wiegers (Production Manager)

Michael Wood (Set Designer)
Judith Shaw (Costume Co-ordinator)
Wade Carter (Light/Sound Technician)

MICHAEL FULLER (Director)



Michael Fuller has been a resident director for both the South Coast Repertory Company and the Odyssey Theatre Ensemble. He directed South Coast Repertory's first original play funded by the Office of Advanced Drama Research (Rockefeller Foundation), and was a founding member and, later, director of the children's theater wing that toured *Magic Theater I* and *Magic Theater II* throughout the Los Angeles and Orange County school districts. For the Odyssey, he directed its initial experimental children's theater production. At the Univ. of Southern California, where he taught for several years, he was Artistic Director of its theater school at the Lydolwild School of Music and Arts (ISOMATA), as well as director of the acting company under Alex Segal. No stranger to the Los Angeles theater scene, he has directed for La Mama Hollywood, Globe Playhouse, Northridge Theater Guild, Westside Repertory Company and The Colony. Michael made his directional debut with the Megaw Theatre in last season's *Reunion of Strangers*. *The Investigation* is his second engagement. Dr. Fuller is also a recipient of a Drama Logue Award for directing.

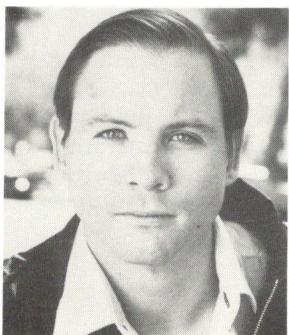
MICHAEL WOOD (Set Designer)

Michael G. Wood is the Resident Scenic Designer for the Colony Studio Playhouse in Los Angeles as well as the Scenic/Lighting Designer and Technical Director for Pasadena City College. He has also been on the faculty of Glendale and L.A. Pierce Community Colleges as Designer and Technical Director. His credits include *The Suicide*, *The Diviners*, *Scenes and Revelations*, and *Midsummer Nights Dream* at the Colony, and *Working, Vanities, Whose Life Is It Anyway?, One Flew Over the Cuckoo's Nest*, and *The Elephant Man* at Pasadena City College.



ADDISON RANDALL (Light and Sound Design)

Addison is the grandson of producer Hal Roach and the son of Bob Livingston. It is only natural that Addison be heavily involved in more than one aspect of production. As an actor, Addison has appeared in seven shows at the Megaw including such shows as *A Far Country*; *The Milktrain Doesn't Stop Here Anymore*; *The Barrets of Wimpole Street*, and *The Bat*. His film and television credits include: *They Call Me Bruce*;



Force Five; General Hospital and *Making A Living*. As a director he has done plays by Arthur Miller and William Saroyan. He has also directed various film and video projects, most of which he also wrote. Addison has also worked as a designer for the likes of Peter Marshall, James Darren; The L.A. Jazz Choir; and the Megaw Theatre where he was critically acclaimed for his sound design of *The Queen and The Rebels*. Recently Addison was nominated for an ITVA Golden Angel (the industrial version of the Emmy) for his writing and directing of the program *The ICC and You* for General Telephone. Addison last designed the world premiere *Hungry Mother Mountain*.

JUDITH SHAW (Costume Designer)



Judith joined the Megaw staff as assistant designer of *School For Scandal* and later designed *Goodbye, My Fancy* for which she won a Drama Logue. She designed the Los Angeles Premiere production of *To Grandmother's House We Go* and since then has been busy designing the films *An All Consuming Passion* with Tovah Feldshuh and Arlene Golonka; *The Pin* with Logan Ramsey; *Children On Their Birthdays* (based on Truman Capote's short story) with Louise Latham and *The Scenario* with John Randal. She was delighted to serve as assistant designer to Robert Turturice on *Dead Wrong* with Bibi Besch and Ed Lauter and *Glitter Dome* with James Garner, Margot Kidder and John Lithgow. Ms. Shaw has recently completed various commercial projects for Mitsubishi and a calendar for *The Real Men of '85*. Other Los Angeles area designs include: *In The Boom Boom Room* for Julie Newmar, *Naomi Court* for Mary Jo Catlett and *Charley's Aunt* for Theatre Rapport. Other film credits include *Beckworth* and *Star Tack*.

P.J. WIEGERS (Stage Manager)

P.J. Wiegers arrived in Los Angeles in August immediately after his graduating from the University of Iowa. At Iowa he was an acting and directing major. Since his arrival to California, P.J. has assistant directed *The End of August*, and *Troilus and Cressida* at the Globe Playhouse.

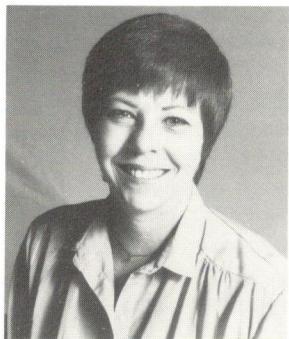
WADE CARTER (Light/Sound Technician)

This is Wade's third time around in Los Angeles and he hopes this time has the charm. He moved here in 1977 after dropping out of college to study with Domenic De Fazio at The Lee Strasberg Theatre Institute. During the two and one-half years he was here he worked on the films *Semi-Tough*, *Stronger Together*, and the television pilot of *McNamara's Band*, and did one play he someday hopes to forget. He returned to Pensacola, Florida, his hometown, as a member of The Playwrights Repertory Festival. During the three years he was with P.R.F., he played leading roles in plays by Williams, Albee, and Shaw. Since his return to L.A. he has served as stage manager for the Globe Playhouse production of *Troilus and Cressida*, understudying Troilus. This is his first time at the Megaw and he is so happily here, he may not leave.

ADMINISTRATION STAFF

SYDNEY MAY MORRISON

(Executive Producer/Founder of the Megaw Theatre, Inc.)



Sydney has produced, directed and originated over seventy-five major productions in conjunction with the Megaw Theatre. Her primary dedication to the development of "new audiences" has enabled the Megaw to present creative and innovative seasons that offered a kaleidoscope range of critically acclaimed revivals, classics, contemporary and new works. As producer/director for the Megaw, she has received Los Angeles Drama Critics Awards, Drama Logue Awards, L.A. Weekly Awards and Nominations and Civic Services Awards for Community Involvement. She co-produced *Very Good Eddie* at the Mayfair Music Hall and served as director for The Prescott Center for the Performing Arts. As the new season begins Ms. Morrison (she prefers "Syd") invites new and seasoned audiences to embark on the incredible journey of live theatre...

ELAINE MOE

(Director/Artistic Director/Founder)



Elaine is one of the pioneers of professional "equity waiver" theatre. After a decade of theatre in Los Angeles, she has produced, directed, performed, toured and created over seventy-five major productions, introduced hundreds of new and established performers (designers and directors) and assisted in re-establishing the professional ethic of theatre management in smaller L.A. theaters. A recipient of Los Angeles Drama Critics Circle Awards, Drama Logue Awards, L.A. Weekly Publ. Awards, Robby Awards and Nominations she is also the recipient of the Johnston's Yogurt/Women In Theatre "Career Achievement Award." As an educator and panelist she has shared her philosophy that all art forms create the total theatrical and artistic experience. Ms. Moe has guest directed for the University of Arizona, The L.A. Free Shakespeare Festival, The Prescott Center for the Performing Arts, Bob Denver and other projects throughout the Southwest. This season she directed the highly successful World Premiere of *Hungry Mother Mountain* and last summer directed the critically acclaimed World Premiere of *Ernest*. She was recently elected to the statewide California Theatre Council Board of Directors.

DIANE BURT
(Music Director/Company Manager)



Diane is a co-founder of the Megaw where she serves as Company Manager and Music Director. She received the L.A. Weekly publication award for her music direction of *Very Good Eddie* which moved to the Mayfair Music Hall. She served as music director and coordinator for the Megaw Summer Festival of Musical Theatre for the productions of *Ernest*, *Syracuse* and *Dandelion*. She was on tour with the Megaw at the Prescott Center for the Performing Arts where she appeared in *Romantic Comedy*, *Kiss Me Kate*, *Can Can*, *The Boyfriend*, *Carnival*, *She Loves Me* and she has appeared in over twenty-five musical productions. She also appeared in the award winning productions of *Present Laughter* and *The Barretts of Wimpole Street*. Her other professional credits include recordings (Lionel Richie's hit *All Night Long*), commercials, feature film and television work (*Sound of Music* *General Hospital*, etc.). She has been lead singer for Peter Marshall's *Chapter Five*, performs with the noted L.A. Jazz Choir and owns her own Caroling Company.

RICHARD RORKE
(Art Director)



Richard is certainly no stranger to the Megaw, having appeared as actor/set director in many distinguished productions here. His sets for *Good-bye, My Fancy* and *Hedda Gabler* were highly acclaimed. During the '82-83 season, Richard received two Drama Logue Awards for his work on *The Rainmaker*, for his performance as "Jimmy" and for his set design. Recently, Richard has been working as Art Director for AMCT, a Northridge-based advertising and promotion group. Other design credits include assistant to the director of design at Van Luit Wallpaper and Fabrics, and an exclusive collection for courturiere Carol of Colorado Springs. Richard holds a BFA in theatre from the University of Arizona and is proud to be the fourth generation in a theatrical family tradition. Richard currently heads his own design firm and works independently for production houses as Art Director/Set Decorator/Designer/Graphics. He last designed the critically acclaimed setting for *Hungry Mother Mountain* and the recent production of *Babe's All-Nite Cafe*.

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Docents Program	M. Steil, B. Malin

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Associate Technical Director	Tom Ashworth
Light Board Operators	Megaw Staff Apprentice
Sound Board Operators	Megaw Staff Apprentice
Property Master	Megaw Staff Apprentice
Audio Consultant	Dann Bowley Productions
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NO SEATING AFTER 8:30 UNTIL FIRST PERFORMANCE BREAK

ALL RESERVATIONS MUST BE PAID FOR 48 HOURS PRIOR TO PERFORMANCE

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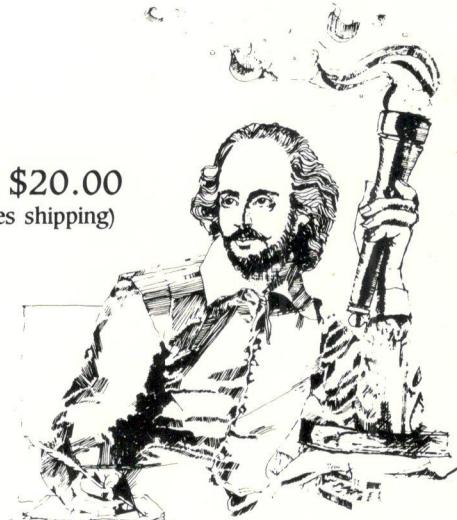


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