

November 14-23 Studio One Theatre

This documentary drama deals with the atrocities of the Third Reich. Playwright Peter Weiss takes the audience into the Frankfurt Auschwitz trials of the 1960s. Weiss uses the actual testimonies from Auschwitz survivors as well as his firsthand experience attending the trials to explore the determination and strength of humanity during its darkest times.

FLORIDA ATLANTIC UNIVERSITY

Dorothy F. Schmidt College of Arts & Letters

School of the Arts

Department of Theatre

the Investigation

"...startlingly different. Sometimes, it seems, you have to reach back nearly 40 years for something new." —Baltimore City Paper

by Peter Weiss, directed by Jean-Louis Baldet



Witnesses of the Accused

Judge	Matthew Summersgill
Judge	Kelly Marcklioli
Prosecutor	Patricia Drozda
Defense Attorney	Andy Quiroga
Accused 1 (Mulka)	Seth Patterson
Accused 2 (Boger)	Derek Jorden
Accused 3 (Klehr)	Jesse Kemmerlin
Accused 4 (Stark)	Adam Simpson
Witness 1	Seth Maisel
Witness 2	Nancy Martin
Witness 3	Kelly Wallace-Barnhill
Witness 4	Kirsten Upchurch
Witness 5	Alphonso Walker
Witness 6	Steve Russo
Witness 7	Corey Vincent
Witness 8 and Accused 5 (Hofmann)	Jessica Welch
Witness 9 and Accused 6 (Lucas)	Noah Levine
Witness 10 and Accused 7 (Kaduk)	Timothy Shane
Witness 11 and Accused 8 (Capesius)	Russel Kerr

Production Staff

Director	Jean-Louis Baldet
Set Design	Gvozden Kopani
Costume Design	Tim Dial
Lighting Design	Richard Gamble
Assistant Lighting Design	Bernadette Simon
Movement Consultant	Meade Andrews
Music Consultant	Heather Colman
Technical Director	Thomas M. Shorrock
Assistant Technical Director	Hector Guivas
Production Stage Manager	Paul Sargent
Stage Manager	Lydia Hedges
Assistant Stage Managers	Shannon M. Ensign, Meredith Pressler
Sound Operator	Kirstin Foley
Lighting Operator	Jorge Pérez
Properties Associates	Patricia Drozda, Andy Quiroga
Senior Costume Technician	Dinorah Gutierrez
Wardrobe Supervisor	Melissa Nathan
Construction Crew	Scott Secore, Matthew Summersgill, Seth Patterson, Adam Simpson, Marshall Richard, Stagecraft Class
House Manager	Lysette Perez
Box Office Manager	Nancy Goral
PR Graduate Student Assistants	Timothy Shane Veenstra, Steve Russo, Kelly Marcklioli

There will be one 15-minute intermission.

Director's Notes

The Investigation draws upon the trial transcripts when 22 former staff of the Auschwitz concentration camp were charged with collective murder. Beginning in December 1963 in Frankfurt, Germany, this was the first case of this nature to be tried by Germans before a German judge and jury. What officially began as The Trial of Mulka & Others eventually became known as the "Auschwitz trial," which concluded in August 1965.

While the events of the Holocaust cannot be encapsulated in a two and a half hour performance, we will share a few of the countless stories of persecution as told by over 300 witnesses during the trial. Their stories stand as markers in a sea of man's inhumanity and outline the principal arguments and testimony presented at this infamous trial.

Dante's vision of purgatory and hell was the principle influence on Peter Weiss as he crafted this play. Like Dante's *Divina Comedia*, *The Investigation* in its original 279-page form is written in 11 songs, each divided into three parts equaling 33, a divine number. *The Investigation's* original working title was *Paradiso* after Dante's piece of the same name. Peter Weiss said of his play:

"I already lost the possibility to speak when I tried to capture the impressions of this tribunal and when I attempted to imagine the events that provided the basis for these proceedings. My thoughts failed me when I thought of the wide ranging implications of what was alluded to here. Despite countless attacks of despondency and exhaustion, Dante succeeded in finding words for material that belonged to everybody and yet seemed incomprehensible, and what so far had evaded language could now be heard."

Dante's form offered Weiss a language to express the causes of the nightmare defined in the trial proceedings.

As has been the work of the actor for hundreds of years, the task for the actors in this production is to be the storytellers. Just as the storyteller does not become the character, the Epic Theatre: Documentary Form of this performance piece does not allow the actor to become the character, but to stand as a symbolic metaphor for the real person being portrayed. We tell this story out of a personal responsibility to pass on the truth to the post-Holocaust generations about Auschwitz, about the lure of genocide, about "Final Solutions," about prejudice and persecution, about the abandonment of mercy and compassion, and the setting aside of law in favor of expediency. Mass extermination is a recurring nightmare. Since the Holocaust it has happened in parts of Africa, Iraq, Cambodia and the former Yugoslavia. From these events we have come to realize that indifference is complicity and our past is part of the present.

Jean-Louis Baldet

The director, cast and crew would like to acknowledge Dr. Alan Berger for his assistance with this production.

DOROTHY F. SCHMIDT COLLEGE OF ARTS & LETTERS

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