An Evening with Madame F is in its nineteenth season of presentation at the national level. It stands among a handful of Holocaust-related artistic works that reflect the painful process of giving expression to a catastrophe that overwhelms comprehension. Created by Claudia Stevens for her performance as pianist, singer and actor, the piece draws on first-hand accounts to depict and mirror the struggle of women - and in particular the French cabaret artist Fania Fenelon - who survived Auschwitz as musicians. Stevens performs, and the musical score incorporates, music that was played and sung by concentration camp inmates. And, as a daughter of Holocaust survivors, she also meditates - in the performance and in remarks afterwards - on the dilemma of using the Holocaust for artistic purposes. “An Evening with Madame F” was produced for television by PBS affiliates WCVE and WHTJ.

Since 1990, “An Evening with Madame F” has been programmed at venues in Houston, Chicago, Los Angeles, Denver, New York (Queens), Wichita, Des Moines, Omaha, Fort Worth, Milwaukee, Portland OR, St. Paul MN, Atlanta, Cincinnati, New Orleans, Baton Rouge, Shreveport, Little Rock, Orlando, West Palm Beach, Lake Worth, Kansas City, Indianapolis, Knoxville, Philadelphia, San Antonio, Spokane, Portland (ME), Salt Lake City, Albany, Syracuse, Scranton, Erie, Louisville, Dayton, Baltimore, Knoxville, Jackson, Birmingham, Montgomery, Virginia Beach, Richmond, Providence, Boston, Charleston, Washington, DC, Tacoma, and other cities. Presenters have included Holocaust centers, Jewish Federations and Foundations, cultural arts series, lectureships in Jewish Studies, etc.

Additionally, the piece has been presented by leading academic institutions including Johns Hopkins, Emory, Kenyon, Wesleyan, Bucknell, Duke, Boston Univ., Cornell, Vanderbilt, Purdue, Vassar, Whitman, Carleton, Williams, William& Mary, Ohio Wesleyan, the universities of Missouri, Colorado, Ohio, Iowa, Florida, Kansas, Kentucky, Vermont, Michigan at Ann Arbor, Wisconsin, Nebraska, and numerous others. Sponsorship includes Centers for Humanities and Ethics, Performing Arts, departments of religion, campus ministries, academic departments, Jewish Studies, Gender Studies and student organizations.

Most recent engagements (selected): Lehigh University Berman Center for Jewish Studies at Zoellner Arts Ctr.; Claremont McKenna College Athenaeum series; Rider University Holocaust Center with Princeton Jewish Federation; Haverford College Humanities Center; Toronto Holocaust Education Center at Leah Posluns Theater; the Jewish Community of Pittsburgh at JCC; Swarthmore College as Cooper Artist in Residence; Dartmouth College Jewish Studies; University of Puget Sound (as Chism Visiting Lecturer); Univ. of Calif., Santa Barbara (Capps Ethics Center, and Jewish Federation); UCLA, Dortort Arts Center; Brandeis University at Slossberg Concert Hall.; Pacific Lutheran (as Raphael Lemkin lecture); Davidson College; Denison University; Mid-Tennessee State University; St. Paul, Minnesota JCC; Rutgers University, Western Michigan Univ. (Ethics Ctr., Music Programs); Mississippi Women’s Univ. Honors College; the University of Mississippi; Clemson University; Christopher Newport University Dean’s Lecture; Kravis Center for Performing Arts, Palm Beach, Fla., etc.
Claudia Stevens recently brought “An Evening with Madame F” to Rangoon, Burma as part of her artist residency at the Gitameit Music Center, at the invitation of members of the American diplomatic community there, in response to human rights issues in Burma.

**Representative critical comments about various works by Claudia Stevens:**

“One of the most profound theater moments of recent times” WHRO on line (PBS/NPR for Norfolk-Virginia Beach, Virginia) – Cathy Lewis

“In every way Stevens’ performance was stellar.” Daytona Beach News Journal

“seamless, a unified experience . . powerful theater with music.” Kansas City Star

“an astonishingly courageous, unforgettable evening.” Baltimore Sun, J. Wynn Rousuck


“the audience is rewarded tremendously . . magnificent.”(Michigan Daily)

“Riveting performance . . Stevens was an enchantress . . people seemed mesmerized” Scranton Times – Don Thompson

“Beauty and human warmth . . shine through. Stevens is convincing as musician and actress; she thoroughly inhabits her role.” Berkshire Eagle – A.L. Pincus

“a beautifully clear voice . . mesmerizing . . creatively innovative . . this is powerful stuff.” Baltimore City Paper – Mike Giuliano

“Stevens’ creation and sense of creativity are awesome. Its impact was profound and moving.” Virginia Gazette – John Shulson


“Few are blessed with such passion . . strong and vivid, as is this entire play . . immense talent.” Virginia Gazette – Shulson (“In the Puppeteer’s Wake”)

“fabulous playwright – a powerful work! I love the connections across time and the passion of the writing . . one of the best works we ever published” Andrei Codrescu, editor, “Exquisite Corpse” (Dec., 2003)

“a body of work . . that derives its power from her own journey of self discovery” Ellis Cose, contributing editor, Newsweek, July, 2004

“powerful . . wonderful, both as art and in its pathos.” Roald Hoffman, Holocaust survivor, Nobel Prize winner (chemistry), poet, playwright, August, 2004
“intriguing . . engrossing . . arresting . . Betrayal and survival are two of the issues she raises, along with (that of) exploiting tragedy for art.” Baltimore Sun, Sept. 11, 2004”
“a sensational performance . . . riveted the audience at Millsaps just as it has riveted the nation.” Jackson, MS (Millsaps College Alumni Magazine, summer, 2005)

“What an extraordinary experience it was to have you perform at UCSB! . . students . . were enormously moved by your play.” Leonard Wallock, Assoc. Director, Walter H. Capps Center for the Study of Ethics, Religion and Public Life, University of California at Santa Barbara, Apr. 25, 2006