

ANASTASIA™

Book by

Terrence McNally

Music by

Stephen Flaherty

Lyrics by

Lynn Ahrens

Inspired by the Twentieth Century Fox Motion Pictures
by special arrangement with Buena Vista Theatrical
From the play by Marcelle Maurette as adapted by Guy Bolton



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Act I

“Prologue: Once Upon a December” – Dowager Empress
& Little Anastasia
“The Last Dance of the Romanovs” – Company
“A Rumor in St. Petersburg” – Dmitry, Vlad, & Company
“In My Dreams” – Anya
“The Rumors Never End” – Gleb & Company
“Learn to Do It” – Anya, Vlad, & Dmitry
“Learn to Do It” reprise – Anya
“The Neva Flows” – Gleb & Anya
“My Petersburg” – Dmitry & Anya
“Once Upon A December” – Anya & Company
“A Secret She Kept” – Anya
“Stay, I Pray You” – Count Ipolitov, Anya, Dmitry, Vlad, & Company
“We’ll Go From There” – Vlad, Anya, Dmitry & Company
“Traveling Sequence / Still” – Gleb, Gorlinsky, Anya, Dmitry & Vlad
“Journey to the Past” – Anya

I N T E R M I S S I O N

Act II

“Paris Holds the Key” – Vlad, Dmitry, Anya & Company
“Paris Holds the Key” reprise – Anya
“Close the Door” – Dowager Empress
“Land of Yesterday” – Lily & Company
“The Countess and the Common Man” – Vlad & Lily
“Land of Yesterday” reprise – Gleb
“Enjoy the Trip” – Campbell, Randall
“A Nightmare” – Romanov Children, Tsar & Tsarina
“In a Crowd of Thousands” – Dmitry & Anya
“Arriving at the Ballet / Meant to Be” – Vlad
“Eva’s Rant” – Eva
“Quartet at the Ballet” – Anya, Dmitry, Dowager Empress & Gleb
“Everything to Win” – Dmitry
“Once Upon A December” reprise – Anya & Dowager Empress
“The Press Conference” – Lily, Vlad & Company
“Everything to Win” reprise – Anya & Gleb
“Still / The Neva Flows (reprise)” – Gleb, Anya & Company
“Finale” – Dowager Empress, Gleb & Company

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From the play by Marcelle Maurette as adapted by Guy Bolton

Stage Management Team
SAVANNAH DOWTIN
TAYLOR DRAZEK

Technical Direction by
LINDSEY COCKBURN

Lighting Design by
DORIAN VARNEY

Sound Design by
JACOB GERS

Costumes by
ABIGAIL SULLIVAN
EASTERN COSTUME RENTALS

Make-up Design by
TRUDY CAMPBELL

Directed & Designed by
MR KEITH TAYLOR

Musical Direction by
DR MICHAEL LASLEY

Choreography by
MRS LINDSEY CLINTON KRAACK

Additional choreography by
KARENNA PORTER

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Anya	Justice Reeves-Burke
Dmitry	Joshua Thompson
Gleb Vaganov	Aidan Armstrong
Vlad	Sam Christie
Countess Lily	Claire Keel
The Dowager Empress	Nora Shearer
	Kellyn Jiles
	Anna Elizabeth Tilley
Young Anastasia	Shaina Luft
Teen Anastasia	Laney Kaley
Tsarina Alexandra	Olivia Woods
Tsar Nicolas	Robbie Cook
Alexi Romanov	Quintin Zemon
Romanov Daughters	Lilly Leach
	Emily Witherspoon
Romanov Court Men	Seanie Cahill-Swenson
	Garrett Linn
	Jordan Molinari-Suggs
Marfa	Sabine Langer
Dunya	Ella Teachout
Paulina	Sarah Harris
Count Iplitov	Davis Osborne
Count Leopold	Gavin Rubin
Count Gregory	Elliott Hoppins
Countess Gregory	Katelyn Sarwi
Doorman	Seanie Cahill-Swenson
Guards	Ben Smith
	Elliott Hoppins



the cast

Gorlinsky
Ballet dancers

Lark Mueller
Emma Brown
Sarah McKenzie Lin
Karenna Porter
Sophia Toomey

Ensemble

**Meredith Alt, Traci Bethea, Alexis Bennett, Alexa Bird,
Emma Brown, Trudy Campbell, Lindsey Cockburn,
Sophie Donato, Julia DuMond, Isabella Dugarte-Carrasco,
Jaxon Garner, Sarah Harris, Kellyn Jiles, Claire Keel,
Sabine Langer, Garrett Linn, Sarah Mackenzie Lin,
Lark Mueller, Davis Osborne, Karenna Porter,
Maggie Reavis, Julia Ringel, Gavin Rubin, Nora Shearer,
Katelyn Sarwi, Isabel Skains,
Ella Teachout, Anna Elizabeth Tilley, Sophia Toomey, Dorian
Varney, Franz Walton, Layla Watson, Deondre Workman,
Riley Yates**



SETTING

St. Petersburg and Paris

TIME

1906, 1917, 1927

ANASTASIA

the crew

Directed & Designed by	Mr. Keith Taylor
Musical Direction by	Dr. Mike Lasley
Choreography by	Mrs. Lindsey Clinton-Kraack
Stage Manager	Savannah Downtin
Assistant Stage Manager	Taylor Drazek
Tech Director	Lindsey Cockburn
Dance Assistant	Karenn Porter
Dramaturg	Anna Elizabeth Tilley
Lighting Designer/ Head	Dorian Varney
Lighting Crew	Matthew Scheib, Jackson Kanoy, Satiya Williamson
Projections	Richmond Parris
Sound Head	Jacob Gers
Sound Crew	Ben Smith, Henry Supple, Niyah Smith
Backstage Crew Chief	Jaiden Douglas
Backstage Crew	Brizheet Andrews, Laylah Cooper-Holman
Costume Chief	Abby Sullivan
Costume Crew	Jalynne Owens, Sophia Toomey, Mary Tyler
Make up Designer	Trudy Campbell
Make-up Crew	Sarai Campbell, Claire Keel, Sabine Langer, Justice Reeves-Burke, Nora Shearer, Riley Yates
Properties Head	Katelyn Sarwi
Props/Art Crew	Cameron Armstrong, Alexa Bird, Madalyn Fording, Anna Binn Mowl, Lucien Pare



the crew

Publicity Head	Sophia Crompton
Publicity Crew	Willow Lindsey
	Julia Ringel
Ads Manager	Nora Shearer
Front of the House	Meredith Alt
Chief Usher	Melody Joyce



the orchestra

Musical Director	Dr, Mike Lasley
Keyboards	Dr. Mike Lasley
Keyboard 2	Andrew Dancy
Reeds 1	Taiki Azuma
Reeds 2	Emily Scotton
Violin	Matt Wilson
Trumpet	Gavin Tranter
Horn	Kate Hopper
Bass	Rebecca Marland
Drums/Percussion	Amanda Sycamore

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Mrs. Monica Moore
Mrs. Lindsey Clinton-Kraack
Mrs. Christina Gibson
Ms. Nina Sumpter
Mr. Josh Purvis
Mrs. Amanda Brown
Mrs. Melissa Shearer
Mrs. Amanda Toomey
Mr. Mark Hall
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ANASTASIA



Justice Reeves-Burke (Anya) is a theater senior and is so thrilled to have this opportunity to play Anya in this year's musical. She has enjoyed playing many roles, such as Dorothy in *The Wizard of Oz* (CTG) and Belle in *Beauty and the Beast* (CTG).



Joshua Thompson (Dmitry) is a current junior in the vocal department. His favorite credits include Fester in *The Addams Family* (CTG) and Ren in *Footloose* (CTG). He was recently awarded "Top Ten" on "Broadway's Next Onstage" vocal competition.



Samuel Christie (Vlad) is a senior in the theatre department, and couldn't ask for a better musical to be his final Weaver show! Other credits include: George in *The Language Archive*, *All Together Now* (Featured Soloist), Lord Farquadd in *Shrek the Musical* (GPA), and Larry in *Fishing with Larry*.



Anna Elizabeth Tilley (Dowager Empress, Ensemble) is a senior in the theatre department. She is excited for such a beautiful show to be her last here at Weaver. Some of her favorite credits have been Marlene in *Top Girls*, Emcee/Mary Sunshine in *Chicago* (Rep 336), and being Head of Costumes for Weaver's *The Language Archive*.



Kellyn Jiles (Dowager Empress, Ensemble) is a theatre senior. Her favorite credits include Pope Joan in *Top Girls*, Artful Dodger in *All Together Now*, and Belle in *Beauty and the Beast* (CTG).



Nora Shearer (Lily, Ensemble) is a theatre senior. Her favorite credits have been #7 in *The Wolves* (Rep 336), Dull Gret in *Top Girls*, and Rona in *25th Annual Putnam County Spelling Bee* (Rep 336)). She is so excited for her final show at Weaver.



Claire Keel (Lily, Ensemble) is a theatre senior. Her favorite credits include Emma in *The Language Archive* and Babette in *Beauty and the Beast* (CTG). She hopes you enjoy the show!



Aidan Armstrong (Gleb) is a theatre sophomore. Favorite credits include *A Christmas Carol* (Triad Stage), Alex in *Actions and Objectives* (Triad Stage), and Toby in *Sweeny Todd* (Studio One). He is excited for his debut musical role at Weaver.

ANASTASIA



Olivia Woods (Tsarina) is a theatre senior. Her favorite credits include Mary in *The Language Archive*, Belle in *Beauty and the Beast* (CTG), and Kylar in *Bring It On*.



Robert Cook (Tsar) is a theatre senior and is very excited to dawn the costume of the Tsar. He will attend University of North Carolina School of the Arts for film.



Shaina Luft (Young Anastasia) is an 8th grader at Kiser Middle School. She has performed in numerous Community Theater of Greensboro productions such as *Hansel and Gretel* (Gretel), *Jungle Book* (King Louis), *Frozen* (Young Anna), and various roles in *The Wizard of Oz*. She is thrilled to be part of this Weaver production!



Quintin Zemon (Alexei) is 8 years old and is excited to play Alexei Romanov! He is a dance, drama, and music student at the UNC School of the Arts. He has enjoyed dancing in *The Nutcracker* and playing Tiny Tim in *A Christmas Carol*.



Emily Witherspoon (Romanov) is a freshman in theatre and is excited for her first show at Weaver! Some of her favorite past roles include Peter Quince in *Something Rotten* and Superintendent in *The Drowsy Chaperone*.



Laney Kaley (Teenage Anastasia) is a theatre freshman and is super excited for Anastasia! Favorite roles include: Rhoda in *The Bad Seed* (Drama Center), Myrtle in *Beautiful* (Triad Stage), and Eleanor Blessing in *Edward Too*.



Lily Leach (Romanov) is a freshman in theatre. Her favorite roles include Lucy in *You're a Good Man, Charlie Brown*, Portia in *Something Rotten*, and Wendy in *Peter Pan*.



Sarah Mackenzie Lin (Romanov, Ballet Dancer, Ensemble) is a visual arts senior. Her favorite role has been dancing as the Mirlitons in *The Nutcracker* (Greensboro Ballet).



Jordan Molinari-Suggs (Romanov, Ensemble) is a theatre sophomore. Favorite credits include Dopey in *Snow White* (CTG), and Zeke in *High School Musical* (CTG). He is very excited to return to live theatre!



Elliot Hoppins (Count Gregory, Romanov, Guard, Ensemble) is a theatre junior. His favorite credit is being in Weaver's *33 Variations*.



Seannie Cahill-Swenson (Romanov, Doorman, Ensemble) is a junior in the theatre department. He enjoyed being Rab in *Frankenstein* and doing tech for *All Together Now* and *Top Girls*.

ANASTASIA



Lark Mueller (Ensemble, Drunk, Gorlinsky, Reporter) is a vocal senior and is very excited to be part of *Anastasia*! Some of his favorite credits include Tin-Man in *The Wizard of Oz* (CTG) and Richie in *13!* (CTG) He plans to major in musical theater in college.



Davis Osborne (Ipolitov, Ensemble) is a theatre senior. His favorite credits include Elegba in *The Red and Brown Water*, Pietri Cappi in *33 Variations*, and being the Lighting Designer Head for *Top Girls*.



Gavin Ilan Rubin (Count Leopold, Ensemble) is a vocal junior. His favorite credits include Mr. Bumble in *Oliver!* (Drama Center), Tom Thumb in *Barnum* (Drama Center), Bart Simpson in *Mr. Burns a Post-Electric Play*, and Haldor Landvik in the first ever staging of *Trivoya Gold*.



Meredith Alt (Ensemble, Market Vendor) is a junior in the theatre department. Her favorite show she has performed in was Weaver's *33 Variations*. Apart from various roles in the ensemble, look for her solos in "Rumor in St. Petersburg"!



Trudy Campbell (Make-up Designer, Ensemble, Drunk) is a junior in theatre. Her favorite credits include Gustav in *Frankenstein* and Make-up Designer for *The Language Archive*.



Sabine Langer (Marfa, Ensemble, Reporter) is a theatre freshman. A few of her favorite credits include Olive in *25th Annual Putnam County Spelling Bee* (Sunset Theatre), Scout in *To Kill A Mockingbird* (Sunset Theatre), and Mary Poppins in *Mary Poppins Jr.* (Rhino Leap).



Katelyn Sarwi (Countess Gregory, Ensemble, Market Vendor, Properties Head) is a theatre junior. A few of her favorite roles include Ariel in *Footloose* (CTG), Belle in *Beauty and the Beast* (CTG), and Carmen in *Fame* (Gallery Players).



Garrett Linn (Romanov, Market Vendor, Ensemble) is a theatre junior. His favorite role was Zamenhof in *The Language Archive*.



Jaxon Garner (Ensemble, Drunk) is a theatre sophomore. His favorite credits include Theo in *Pippin* (Theatre Alliance), Guard in *The Wizard of Oz* (CTG), and Jack in *Into the Woods* (CTG).

heart don't fail me now,
courage don't desert me . . .

ANASTASIA



Emma Brown (Featured Dancer, Ballet Dancer, Ensemble) is a theatre junior. Her favorite credits include Roxie in *Chicago* (GPA), Sherri in *Rock of Ages* (GPA), and Isabella Bird in *Top Girls*.



Sophia Toomey (Featured Dancer, Ballet Dancer, Ensemble) is a theatre sophomore. Her favorite roles include Kit in *Top Girls* and Hunyak in *Chicago* (GPA). She is so happy to be a part of *Anastasia*!



Dorian Varney (Ensemble, Reporter, Secretary, Lighting Designer) is a senior in theatre, and is very excited to be a part of *Anastasia*! Favorite credits include Lady Nijo in *Top Girls* and designing lights for *All Together Now*. Dorian will continue her education at UNC Chapel Hill this fall.



Lindsey Cockburn (Ensemble, Reporter, Tech Director) is a theatre senior, and is excited to enjoy the last remaining time at Weaver with her ensemble. Lindsey will be attending the American College of the Building Arts this fall for Plaster Artisanhip.



Riley Yates (Ensemble, Reporter) is a theatre sophomore. Her favorite credits include Rainbow Fish in *Rainbow Fish the Musical* (Drama Center) and ensemble in *All Together Now*.



Traci Bethea (Ensemble) is a theatre freshman, and is excited for *Anastasia*! Favorite credits include *Secret Garden*, *Number of Stars*, *Tales of Golden Hip Hop*.



Ben Smith (Guard, Ensemble) is a theatre freshman. His favorite credit is the "Excellent Sound" award for *The Language Archive*.



Alexa Bird (Ensemble) is a theatre sophomore. Favorite credits include Elenor in *Starmites* (New Garden), Caterpillar in *Alice in Wonderland*, and Ros in *9 to 5* (GPA).



Isabella Dugarte (Ensemble, Reporter) is a visual arts freshman at Weaver Academy.



Layla Watson (Ensemble) is a freshman vocal major. Her favorite credit is Rafiki in *The Lion King*.

in a crowd of thousands I'd find you again

ANASTASIA



Franz Walton (Ensemble, Drunk, Reporter) is a sophomore in vocal. His favorite credits include Corny Collins in *Hairspray Jr.* (Medenhall) and Foster Holmes in *Murder at the Banquet*.



Isabel Skains (Secretary, Ensemble) is a sophomore in the vocal department. Favorite roles include Gertrude in *Seussical* and Cinderella in *Into the Woods*.



Ella Teachout (Dunya, Ensemble, Reporter) is a vocal junior. She is a part of theater groups like the Musical Theatre Company and Greensboro Performing Arts. She is excited for *Anastasia* to be her first Weaver show!



Julia DuMond (Ensemble, Reporter) is a theatre freshman. This is her first production at Weaver though she has been doing theater for ten years. She is grateful to be a part of this amazing production!



Deondre Workman (Ensemble, Smoker, Reporter) is a theatre freshman. He loves being in the theater department at Weaver Academy!



Alexis Bennett (Ensemble, Reporter, Secretary) is a theatre sophomore. Favorite credits include Miss Hannigan in *Annie* (Drama Center), The Genie in *Aladdin* (Drama Center) and Mia in *Midsummer Jersey* (Drama Center)



Sophie Donato (Ensemble, Reporter) is a theatre sophomore. Favorite credits include the understudy for Olive in *25th Annual Putnam County Spelling Bee* (GPA) and Baby Bear in *Shrek The Musical* (GPA).



Maggie Reavis (Ensemble) is a theatre sophomore. Favorite credits include *Annie* (Drama Center), *All Together Now*, and *Footloose* (CTG).



Julia Ringel (Ensemble, Reporter) is a theatre sophomore. Her favorite credits are Lady Larken in *Once Upon A Mattress* (New Garden), Olivia in *Twelfth Night* (Drama Center), and Gabriella in *High School Musical* (Twin City Theatre Academy).

someone holds me safe and warm,
horses prance through a silver storm . . .

ANASTASIA

Mr. Keith Taylor

returns to

Weaver with more than thirty years experience in the classroom and on the stage. He earned his Masters degree (in Theatre Education) from UNCG, certification in Advanced and Intellectually Gifted education, and National Board Certification. He taught previously in Gaston County where he also taught in their new teacher induction and mentoring program, Commissioners' School of Excellence, and served as a Pinnacle technology leader and trainer. He has had a wide range of theatre experience as actor, director, designer, playwright, and stage manager. His diverse resume includes experience with both classic and modern theatre, opera, musicals, television, and film, as well as working with churches to produce theatrical events and integrate drama into weekly services. He has worked with traveling drama teams, the *BALD KNOB Passion Play*, and helped found a community theatre in Augusta, Georgia. Favorite credits include *Disney's Beauty and the Beast*, *Zombie Prom*, *The Diviners*, *The Curious Incident of the Dog in the Nighttime*, *Almost Maine* and *Pippin*. Mr. Taylor served as President for the North Carolina Theatre Arts Educators for nine years and now serves on their leadership team as President Emeritus.

Mr. Taylor was named the AATE 2008 Theatre Teacher of the Year, NCTAE 2014 Theatre Teacher of the Year, and to the ITS Hall of Fame in 2020..

Dr. Mike Lasley (Music Director)

is overjoyed to be working with Weaver's talented faculty and students. Mike has a bachelor's, master's, and doctorate in music from UNCG and teaches at NCA&T State University. He currently serves as Vice President on the HPCT Board of Directors. He has music directed nearly 40 productions in the Triad in less than a decade. Favorite roles on the stage include Sylvia (Ruthless!), Shrek (Shrek), Lawrence Jameson (Dirty Rotten Scoundrels), Bud (Bridges of Madison County), Benny Southstreet (Guys and Dolls), and the star of his middle school play, Wilmer (School for Nerds).--

Mrs. Lindsey Clinton-Kraack

received her BFA in Theatre and Dance from Valdosta State University in GA and her MFA in Theatre, Directing from Brooklyn College in NY. Formerly the Theatre and Dance director at Mundy's Mill High in Jonesboro, GA. she is a veteran performer, director, make-up artist, stage combatant, and innovative choreographer whose professional credentials include work with the Prospect Theatre Company in NYC, Pennsylvania Renaissance Festival, Jekyll Island Musical Theatre Festival, Camden Summer Theatre (Camden, GA), Footworks and Performers Edge Dance Studios (Orlando, FL), numerous production companies in Los Angeles, CA and the Southeastern premier of *Les Miserables, School Edition* in 2004 for Clayton Alliance for Summer Theatre (Jonesboro, GA). Her hip-hop and urban choreographic work has been nationally recognized and her teams and dance groups performed in sold-out recitals and concerts across Florida.

Mrs. Kraack has a talented husband, Jason, and two beautiful children. She is currently working on her administration degree.

Mrs. Kraack is a member of the 2012 Lincoln Center Lab in NYC



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ANASTASIA

LOVE AND PEACE
GRANDMA EDIE

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NICOLE SCIMECA AND MARY BETH PEIL, ANASTASIA, Hartford Stage

Synopsis

SAINT
PETERSBURG,
1907

When the Dowager Empress **Maria Fyodorovna Romanov** gives her beloved granddaughter **Anastasia** a music box, she has no idea it is the last time she will see her. As the musical **ANASTASIA** begins, Russia is on the verge of revolution. Time jumps from 1907 to 1927, and **Anastasia**'s family, the imperial **Romanovs**, fall victim to the tide of history. When the **Dowager Empress** receives the news that they have been put to death, she believes she has lost her entire family.

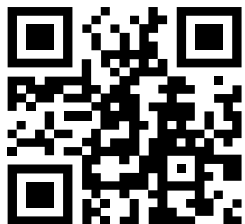
SAINT
PETERSBURG,
1927

Russia is now firmly under the Bolshevik Communists' rule, but the winters are still cold, the people are still hungry, and rumors have begun to surface that one **Romanov** daughter might have survived. **Dmitry** and **Vlad**, two opportunistic Russian con artists, attempt to find an impressionable girl to pass off as **Anastasia** to the **Dowager Empress**, who is offering a reward for her granddaughter's safe return to Paris. Their patience is rewarded when they find **Anya**, a young woman suffering from amnesia, who has spent the past years traveling across Russia, from Perm to Odessa and finally to Saint Petersburg. **Dmitry** and **Vlad** begin to "teach" her what she needs to know. Striking similarities between **Anya** and **Anastasia** begin to surface. However, **Anya**'s activities have caught the notice of a rising Communist official, **Gleb**, whose father was involved in the murders of the **Romanov** family. **Gleb** wonders to himself if he could have pulled the trigger but tells **Anya**—in no uncertain terms—that if she continues to pose as **Anastasia**, she will end up like the **Romanovs**. **Anya**, **Vlad**, and **Dmitry** escape Russia and **Gleb**'s reaches just in time, traveling through Poland, Germany, and more on the way to Paris.

PARIS,
1927

Once in the city of lights, **Vlad** attempts to reconnect with **Lily**, the **Dowager Empress**' lady-in-waiting and his lost love, to arrange a meeting between the **Dowager** and **Anya**. **Anya**, meanwhile, is haunted by a nightmare of the **Romanov** family and continues to wonder if she could possibly be **Anastasia**. **Dmitry** comforts her, telling her a story of when he saw **Anastasia** as a young boy and fell instantly in love. The story triggers something in **Anya**, and she remembers seeing **Dmitry** that day, proving that she is **Anastasia**. But when she finally meets the **Dowager Empress** at the Paris Opera, the **Dowager** is determined not to recognize her as her granddaughter. When **Anya** shows her the music box, however, there can be no denying their connection.

As **Vlad** and **Lily** prepare the press to be introduced to **Anastasia**, the **Dowager Empress** readies **Anya** for the life she will lead—one in which she will lose **Dmitry**, who is not a proper match for a royal princess. **Anya** intends to choose a life with **Dmitry** and leave, but she is stopped by **Gleb**, who has tracked her all the way from Russia to finish the job his father started. Haunted by memories of the **Romanov** family, however, he cannot pull the trigger. **Anya** disappears with **Dmitry**, and the **Dowager** announces to the press that the memory of **Anastasia** will live on only as a legend.



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Office: 336-501-3796 Fax: 336-579-9814
info@gsorejuvenation.com

gsorejuvenation.com



About the Creators



Terrence McNally



Lynn Ahrens



Stephen Flaherty

TERRENCE McNALLY, BOOK

Recipient of the Dramatists Guild of America Lifetime Achievement Award, Tony Awards for his plays **Master Class** and **Love! Valour! Compassion!** and his musical librettos **Kiss of the Spider Woman** and **Ragtime** and an Emmy Award for **Andre's Mother**. In 1996 he was inducted into the American Theatre Hall of Fame. An anthology of his plays, **Terrence McNally: A Memoir In Plays**, was recently published by Grove Press. He has written the libretto for two operas, **Deadman Walking** and **Great Scott**, both with Jake Heggie. There was a celebration of his work at the Kennedy Center in 2010 including the world premiere of **Golden Age**. **ANASTASIA** is his third collaboration with Lynn Ahrens and Stephen Flaherty and his first with Darko Tresnjak.

LYNN AHRENS, LYRICIST

Recipient of the Tony, Drama Desk, Outer Critics Circle Award and two Grammy nominations for Broadway's **Ragtime**. Nominated for two Academy Awards and two Golden Globes for Twentieth Century Fox's animated feature film **ANASTASIA**. Inducted into the Theater Hall of Fame in 2015. Theater: **Once On This Island**, **Seussical**, **A Man of No Importance**, **Dessa Rose**, **The Glorious Ones**, **My Favorite Year**, **Lucky Stiff**, Madison Square Garden's **A Christmas Carol**, **Chita Rivera: The Dancer's Life**, **Rocky**, **Little Dancer**. Film/TV: **A Christmas Carol** (NBC-TV), **Camp** (IFC Films), **Schoolhouse Rock** (ABC-TV). Honors: Emmy Award, Oliver Award, Oscar Hammerstein Award for Lifetime Achievement, Lilly Award. Council, Dramatists Guild of America, co-founder, Dramatists Guild Fellows Program. Third show with Terrence McNally and thirty-plus years of collaboration with Stephen Flaherty.

STEPHEN FLAHERTY, COMPOSER

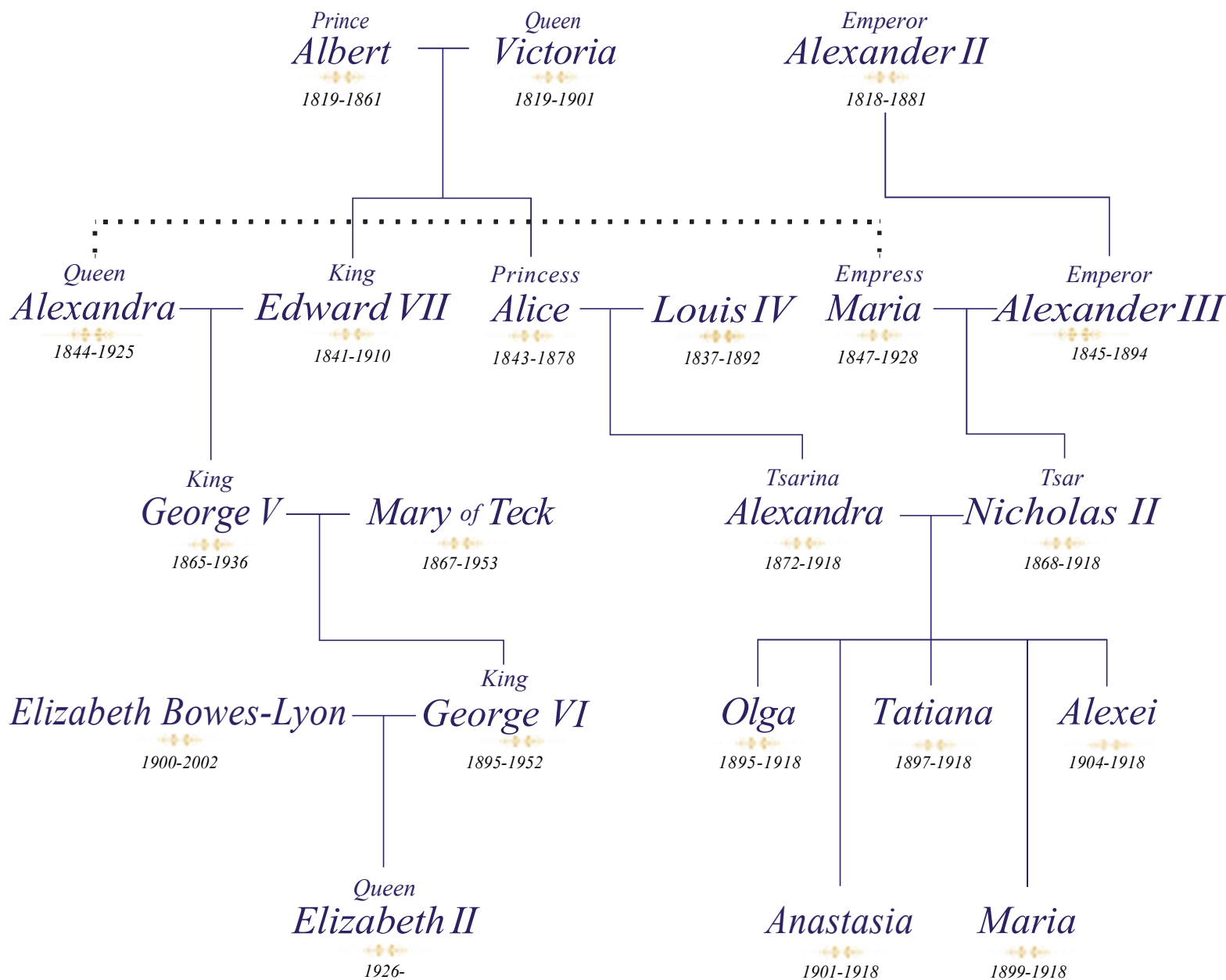
Stephen Flaherty composed the music for the Broadway shows **Ragtime**, **Once On This Island**, **Seussical**, **Rocky**, **Chita Rivera: The Dancer's Life**, **Personals** and **My Favorite Year**. Other musicals include: **In Your Arms**, **Little Dancer**, **The Glorious Ones**, **Loving Repeating**, **Dessa Rose**, **A Man of No Importance**, **Lucky Stiff**. Awards for his work in the theater include the Tony, Drama Desk, Outer Critics Circle and Olivier. He has been nominated for the Grammy three times. Film work includes Twentieth Century Fox's **ANASTASIA** (two Academy Award and two Golden Globe nominations.) Concert music: Carnegie Hall and others. Council, Dramatists Guild of America. Happy to be on this journey with Terrence McNally and Lynn Ahrens, his collaborator of thirty-plus years. Inducted into the Theater Hall of Fame in 2015. AhrensAndFlaherty.com



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Romanov Family *Biographies*

*The musical **ANASTASIA** is based on the story of Grand Duchess Anastasia Nikolayev Romanova, the youngest daughter of Nicholas II, the last tsar of Russia.*

Read below to learn more about the real members of the Romanov family and the other real-life characters we meet in Russia.



Grand Duchess Anastasia was the youngest daughter of Tsar Nicholas II and Tsarina Alexandra. Born in Peterhof Palace in St. Petersburg, Anastasia was an active and alert child. Although they were royalty, Nicholas and Alexandra did their best not to spoil their children and had Anastasia share a bedroom with her older sister, Maria.

Daily life was strict and her studies began at the age of 8: French, English, history, geography, science, painting, grammar, dance, and etiquette. By all accounts, Anastasia was not a prize student; she loathed grammar and her work was littered with misspelled words. However, she enjoyed reading. She was a wonderful pianist and often played Chopin, Rachmaninov, and Tchaikovsky for her family.

Anastasia adored animals and her first dog was a pom named Shvibzik; when she couldn't find him in the large palace, she would bark until he came running.

She enjoyed playing in the garden and began weaving ribbons and flowers in her

hair, which then became a trend throughout Russia. Unconcerned with what girl's play should be, Anastasia would climb trees and hide underneath tables, pretending to be a dog, along with her brother Alexei.

While too young to be a nurse, Anastasia was appointed a "patroness" of a hospital during World War I. She donated money to help the wounded buy medication and would spend time with those healing in the hospital. She wrote letters home to soldiers' families when they were unable to write due to injury or illiteracy.

During the February Revolution of 1917, Tsarina Alexandra tried to keep her children in the dark as long as possible by telling them that there were military exercises being conducted. After Nicholas' abdication of the throne on March 2, the Provisional Government announced that they were going to take Nicholas and his family into custody. Despite being under house arrest, life for Anastasia did not change significantly: the meals were simpler but her education continued with their French tutor and Nicholas himself teaching geography and history.

On August 12, the Provisional Government sent the family to Tobolsk, a small Siberian city. The following May, the family were again moved to the Ipatiev House, or House of Special Purpose, in Yekaterinburg. Their studies were limited as their tutor was not allowed to join them, so Anastasia and her sisters learned to bake bread while under the constant surveillance of guards.

On July 14, local priests were allowed to conduct a private church service for the family. A few days later, on July 17, the family was told that they were going to be moved to a safer house and to retreat to the cellar while they waited for the cars to arrive. Anastasia brought her dog along with her. As had become common practice for Russian nobility during the Revolution, family jewels were sewn into Anastasia's and her sisters' clothes. When shots were fired, they ricocheted off of the jewels. The entire Romanov family was executed.

Romanov Family Biographies



Tsar Nicholas II

TSAR NICHOLAS II

(Anastasia's Father) May 6, 1868-July 17, 1918
When his father, Tsar Alexander III, died of liver disease, Nicholas became Tsar Nicholas II at the age of 26.



Dowager Empress Maria Feodorovna Romanova

DOWAGER EMPRESS MARIA FEODOROVNA ROMANOVA

(Anastasia's Grandmother, "Nana")
November 26, 1847-October 13, 1928

While in the musical, Maria leaves for Paris when Anastasia is young, the real Dowager Empress stayed in Russia through the Revolution. Even after rumor spread about the death of her son and her grandchildren, Maria refused

to leave Russia. Only in 1919, at the behest of her sister Alexandra, did she leave Russia for England. Soon after, she returned to her homeland of Denmark where she died at the age of 81.



Tsarina Alexandra Feodorovna

TSARINA ALEXANDRA FEODOROVNA

(Anastasia's Mother) June 6, 1872-July 17, 1918
Princess Alix Viktoria Helena Luise Beatrice of Hesse was born in Germany, the sixth child of Grand Duke Louis IV of Hesse and Princess Alice, and the granddaughter of Queen Victoria of England. After Alexandra's marriage to

Nicholas, there was much conflict between her and Dowager Empress Maria especially when the healer Rasputin entered their lives. Alexandra and Nicholas' only son, Alexei, suffered from hemophilia—the "royal" disease that afflicted many descendants of Queen Victoria.

GRAND DUCHESS OLGA NIKOLAEVNA ROMANOVA

(Anastasia's Sister) November 15, 1895-July 17, 1918

The first child born to Nicholas and Alexandra was supposed to be a son and heir. Despite national disappointment, Olga's parents doted on her. Miss Margaret Eagar, an Irish governess employed by the Romanovs, said of Olga that she was stubborn yet compassionate, inquisitive about the outside world, and completely devoted to her father.

GRAND DUCHESS TATIANA NIKOLAEVNA ROMANOVA

(Anastasia's Sister) May 29, 1897-July 17, 1918

The second daughter of Nicholas and Alexandra, Tatiana became known as "The Governess" and kept her other siblings in line. Tatiana had a serious quality to her but could find enjoyment in anything. She loved her French bulldog, Ortipo.

GRAND DUCHESS MARIA NIKOLAEVNA ROMANOVA

(Anastasia's Sister) June 14, 1899-July 18, 1918

Maria was considered to be the beauty of the Romanov sisters with classic Russian features: large blue eyes, and full lips. Maria was the nurturer and often stayed back from outings to take care of her mother and Alexei when they took ill. Deemed too young to become a nurse during World War I, she became the "patroness" of her own hospital and visited wounded soldiers to bring them cheer.

TSAREVICH ALEXEI NIKOLAEVICH ROMANOV

(Anastasia's Brother) August 12, 1904-July 17, 1918

After Alexei's birth, a 303 gun salute was fired from the Peter and Paul Fortress in St. Petersburg, to herald the heir of the Romanov dynasty. As a baby he was diagnosed with the genetic blood disorder hemophilia. He also was highly energetic and strong despite his hemophilia. He became closest with Anastasia and they would frequently get in trouble together. But as the only heir to the throne, his parents were very protective of him and summoned all of the best doctors from Russia to see him. Alexandra turned to the healer, Rasputin, who treated Alexei with hypnosis and prayer.



Queen Victoria

QUEEN VICTORIA

(Anastasia's Great-Grandmother)
May 24, 1819-January 22, 1901

Queen Victoria was the longest ruling monarch in British royal history with a reign that lasted almost 64 years. She ascended the throne in 1837. Victoria married Prince Albert in 1840 and had nine children. Her second daughter,

Princess Alice, married Louis IV, Grand Duke of Hesse. Princess Alice gave birth to Princess Alix, later Tsarina Alexandra Feodorovna and wife to Tsar Nicholas II.



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Grand Palace Balls

The following is an excerpt from: “Imperial Russia’s grand palace balls on display” July 13, 2013 MARIA AFONINA from *Russia beyond the Headlines*.

In 18th- and 19th-century Russia, the social life of the aristocracy revolved around a series of high-society balls and all the finery they entailed: elegant postal invitations, gorgeous dresses, jewels and other luxurious symbols of the high-life.

The first ball in Russia took place in the 17th century, at the wedding of Lzhedmitry and Marina Mnishek. However, balls only really took root in the life of the Russian aristocracy in 1717, with the establishment of the Assembly on the orders of Peter I (the Great).

These high-society balls were not exclusive to the social calendar of aristocrats; they were also staged by merchant’s guilds and local councils.

Later on, in the late 19th century and early 20th century, balls ceased to be exclusively a feature of society’s upper echelons, and public balls were organized for certain professions—for example, theatrical societies, artists or architects.

At the turn of the century, balls were augmented with opera, ballet and musical performances, and charity balls were held, where money was collected for people in need.

The success of a social season was not just measured by the lavishness of the receptions and the finery of the guests, but also by the number of newly-engaged couples at the end of it.

Preparing for the ball

Balls were always preceded by an exciting postal delivery—beautifully elegant invitations, often drawn by the best artists. The artists would also draw full-color posters to create extra buzz around the event.

Part of any woman’s preparation for attending a ball involved researching the fashion journals of the day—most often French. The fashions for dresses came and went, but, throughout the history of balls in Russia, fans remained an important accessory for female guests.

They were not only used for cooling off during and after the dances, they were also an important aid to flirtation—first revealing the face, and then masterfully manipulating the large fan to show themselves to their best advantage.

The language of the fan

In the 18th-century, fan movements had clear messages in high-society.

Here are a few examples from the “language of the fan”:

fan opened and the lady waves a suitor away – “I am married.”

- The fan is closed – “I am not interested.”
- One petal of the fan is opened – “I’d like to get to know you.”
- The fan is completely opened – “You are my idol!”



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Russia & World War I

The First World War was a global conflict in the early 20th century that changed the way war was fought, redrew the boundaries of almost all of Europe, and laid the foundation for the next century's international politics. The war is remembered for its technological innovations (such as mustard gas, tanks, and trench warfare) and for its massive destruction: it cost millions of lives and left many countries in shambles. Russia was not immune from the effects of the "Great War." Before the war started, Russia stretched from Central Europe to the Pacific Ocean and had a population of over 150 million people from over 100 different nationalities. By the war's end, both its share of land and its population were greatly reduced. And the realities of the war— from industrialization to food shortages—helped pave the way for the revolution that redefined Russia's role in history.

Leading up to the start of the war in 1914, European populations were undergoing a wave of nationalism, great pride in belonging to a particular nation and the perception of that nation being superior. With so many conflicting feelings of superiority, war seemed inevitable, and a massive arms race began across Europe. From 1894 to 1914, Great Britain increased its arms spending by 117%, while Germany's increased by 158%. Russia's Tsar Nicholas II was well aware of what this arms race could mean, as he warned Europe that the arms race was "transforming the armed peace into a crushing burden that weighs on all nations and, if prolonged, will lead to the very cataclysm it seeks



Franz Ferdinand

to avert" (Freedman). That forewarned cataclysm began on June 28, 1914 when Serbian nationalists assassinated the Austrian archduke Franz Ferdinand. Austria-Hungary quickly declared war on Serbia, with Germany as its ally. Nicholas appealed to his cousin, Kaiser Wilhelm II of Germany, to stop the war, but it was too late. Soon, all of the major powers in Europe were involved.

With the Central Powers of Austria-Hungary and Germany threatening, Russia entered an entente (understanding) with Great Britain and France, effectively creating a military alliance. While France and Great Britain would fight the war on the Western Front, it would be up to Russia to fight the war on the Eastern Front. From the beginning of the war, Russia's size was both a blessing and a curse. With such a large population, their army was the biggest in Europe.

But with so much land to traverse, it was extremely difficult to organize that army efficiently. Russian forces invaded the provinces of East Prussia, breaking deeply into Central Power territory, but quickly met disaster, starting with the Battle of Tannenberg. In general, Russia's army was poorly supplied and poorly trained, and it fought under weak and disorganized leadership. The Russian army soon retreated past their own borders. By the middle of 1915, much of Russia's land in Eastern Europe had been taken over by Germany.

While the army struggled abroad, civil turmoil developed at home. The huge losses incurred by the war were affecting Russia's economy and the morale of the Russian people. In 1917, Germany transported revolutionary Vladimir Lenin from exile in Switzerland into Russia, hoping that Lenin would spark the fire of revolution and distract Russia from the war. Germany's hopes were fulfilled, as revolution toppled the Russian government and put Lenin into a position of power. For a brief period of time, Russia continued to maintain a defensive war, but in November, Lenin issued a "Decree on Peace," calling for an end to Russia's participation in the war and ordered a ceasefire against the Central Powers. On December 15, 1917, the Brest-Litovsk treaty was signed, officially ending Russia's participation in the war. Restoring order under the new government was a necessary step for Lenin, but the cost of peace was steep: in signing the treaty, Russia lost over 1/3 of its pre-war population, 1/3 of its agricultural land, and approximately 3/4 of its industries.

Even once Russia pulled out of the war, its isolationism was incomplete as the ruling Bolsheviks fought for years against foreign powers, including Russia's former allies, that lent troops and supplies to the "White Armies" in Russia's civil war. Abroad, World War I continued until 1918 when the Central Powers were defeated by France, Great Britain, Italy, and the United States, who had joined the war in 1917. By the time it was finally resolved, World War I had changed the world. Four imperial dynasties—in Russia, Germany, Austria-Hungary, and the Ottoman Empire—had effectively ended. Europe's economy was shattered, and its borders rearranged. And, as a result of all the chaos and destruction, the groundwork had been laid for the rise of fascism that would lead to World War II.

The Russian Revolution of 1917

After years of civil unrest and centuries of turmoil, hundreds of thousands of Russian workers, housewives, and students filled the streets of Russia's capital, Petrograd, and marched in protest of Tsar Nicholas II's autocratic rule in February of 1917. These civilians' actions began the Russian Revolution—a series of violent uprisings spanning from February to October that ended the Romanov dynasty, established the world's first Communist state, and changed the world forever.



Tsar Peter the Great

While the revolution began on one day in February, the historical factors that led to the overthrow of the Tsar were complicated and stretched far back into world history. It's possible even to trace the factors back hundreds of years to when Tsar Peter the Great (1672-1725) began the process of modernizing Russia or to the revolutionary thoughts and actions that were spreading through France and the rest of Europe in the 1800s.

In 1848, a German economist named Karl Marx published "The Communist Manifesto," in which he made popular many of the beliefs that would later be at the foundation of the Russian Revolution; one of the revolution's leaders, Lenin, received a copy of "The Communist Manifesto" in 1888 as a young law student.



Karl Marx

Serfdom, the Russian system of servitude similar to American slavery, was abolished in 1861. While the freeing of the serfs was a progressive step that reflected Russia's attempts to modernize, it also greatly complicated the relationships between classes, and magnified many of Russia's deep

agricultural and economic problems. With the rural population increasing at unsustainable rates as crop yields simultaneously fell, people began migrating from the country to cities at extraordinary rates; the urban population doubled between 1878 and 1897. Once working in cities, individuals were exposed to radical political thoughts that were new to them and saw in clearer terms the stark differences between Russian workers and aristocrats. Urbanization, modernization, and the inevitable emergence of new social classes all chipped away at the foundation of Russia's current system of government. As the century turned, Russia was at a tipping-point.

Though it wouldn't fully tip until the Revolution in 1917, there were several events in 1905 that almost certainly paved the way for the actions that would come a decade later. The first was a more minor revolution that occurred in 1905 after an event that became known as "Bloody Sunday," when Russian soldiers opened fire on a group of peaceful petitioners. Hundreds of the petitioners were killed, and people all around the country began striking and rioting. The second event was the defeat of Russian military forces in a 1904-1905 war with Japan. The war had been fought less for the good of the country and more for the pride of Tsar Nicholas II, and the return of the impoverished soldiers from crippling defeat demonstrated to the Russian people the need for a ruler with less power and absolute authority.

While the Tsar initially reacted to the pressure from these events by renouncing and weakening his absolutist rule, it didn't take long for him to go back on his word and restore his own power.

Much of the next decade played out under the Tsar's "White Terror," in which thousands of people were executed for dissent, or for holding views that went against the Tsar and his policies.



Tsar Nicholas II

February 1917

Russian Protests

On February 23rd, 1917, the streets of Petrograd were filled with thousands of primarily female textile-workers and housewives who were marching to commemorate International Women's Day and to protest economic problems like bread shortages. These thousands of women were joined the next day by over 200,000 workers who went on strike and took the protests to the heart of the city, sometimes inciting minor acts of violence against the police and soldiers. The protests escalated the following day, as members of higher classes (such as students) joined in and began calling for the overthrow of the Tsarist government. Finally, on February 26th, the Tsar ordered his soldiers to fire on the protesters. This order backfired, as many units of the army mutinied, leaving the army. As these armed soldiers joined forces with the people, attacking government buildings and destroying symbols of Tsarist power, the protests became revolution.

As the revolution picked up steam, members of the Duma (Russian parliament) pressured the Tsar to abdicate his throne. For several weeks Nicholas refused to take the revolution seriously, but by mid-March he could not ignore reality any longer and abdicated in favor of his brother, Mikhail. Mikhail promptly abdicated ending the 300-year-old Romanov dynasty. Later that year, as mentioned in **ANASTASIA**, Nicholas and his family were executed by a CHEKA (secret police) firing squad. The revolution had succeeded in overthrowing the Tsar and would now turn its attention to the task of establishing a new government.

Once Nicholas stepped down, two different groups vied for power and for positioning as the new ruling force of Russia. The first was a group made up primarily of former members of the Duma—and while it was less conservative than Nicholas had been, it still represented the old establishment. The other was the Executive Committee of the Soviet of Workers' and Soldiers' Deputies (or Ex Com) and was made up of the agents of the revolution: soldiers, workers, etc. The Ex Com's power was strengthened by the return from exile of a major revolutionary figure, Vladimir Illyich Lenin. Lenin's presence in Petrograd continued to rile up the people and pave the way for the rise of a political sect of extremist revolutionaries called the Bolsheviks. Acting under the belief that the new Provisional Government wasn't doing enough, the Bolsheviks staged an armed uprising in July of 1917. The uprising was a total failure, however, and many Bolsheviks were arrested. Shortly after the Bolshevik uprising, another attack threatened the already fragile new government. This time it was a military coup, led by a General Kornilov, with hopes of overthrowing the government and reinstating old aristocratic powers. In need of reinforcements to face Kornilov's armies, the Provisional Government was forced to free many of the Bolshevik fighters they had previously arrested. Together, the Provisional Government and the Bolsheviks defeated Kornilov and ended the coup.

February 1917

Russian Protests

By the end of the summer, very little had improved, and conditions remained similar to how they had been before the revolution: there were massive food shortages, rioting in the streets, violence in rural areas, and demoralized troops. The Bolsheviks began to seize on the ineffectiveness of the government as proof that a more radical system was needed to fix Russia, and their support grew. Behind the leadership of Lenin and a man named Leon Davidovich Trotsky, the Bolsheviks began to prepare for a new attempt to seize control. This time, the Provisional Government knew the Bolsheviks were likely to succeed. On October 25th, Trotsky ordered the Bolsheviks to begin the October Revolution. Taking power took less than a day; by the evening of the 25th, the Bolsheviks had taken over all of Petrograd except the Winter Palace, where remaining Provisional Government ministers prepared a last defense. This last defense was short-lived as the attack on the Winter Palace was brief and resulted in less than twenty casualties. The Provisional Government had fallen, and the Bolsheviks formed a new government with Lenin and Trotsky at its head.



Vladimir Lenin

While the uprising in October marked the end of the Revolution of 1917, Lenin and the Bolshevik's transition into complete power was neither smooth nor brief. Between 1918 and 1922, a destructive civil war was fought between the "White Army," the "Red Army," and foreign powers. The leadership of Trotsky and Lenin was too strong and eventually foreign countries withdrew their support of the Bolshevik's opponents and communism was established in Russia. The revolution

and its civil war were over—but its legacy would live on in the rise of Josef Stalin, the Cold War between America and the Soviet Union, the disintegration of the Soviet Union in the late 20th century, and more.

For Further Discussion:

- The Russian Revolution leads to the death of the Romanov family and sets the backdrop for the story of **ANASTASIA**, yet the Revolution itself is over before the bulk of our story begins. What evidence of the Revolution do you see in the production?
- The Russian word Bolshevik means "majority." The Bolsheviks claimed the name before they were in the actual political majority. (Their opponents were called Menshevik, or "minority.") Think about the different ways in which the words "majority" and "minority" are used in our political system today and in the current election cycle. What power does naming oneself as part of the "majority" or "minority" yield today?
- Based on your understanding of the Russian Revolution, what general conditions lead to a landscape that is ripe for a revolution?

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Cultural Figures

This section will give students background knowledge on the cultural climate of the 1920s in Paris and Russia, in order to aid in a deeper understanding of the story of ANASTASIA. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

Standards: NCAS.TH: Re9.1. HSIII.

Essential Questions: Who were the people who defined culture in 1920s Russia and France? Who defines culture today?

Russian Cultural Figures



PRINCE FELIX YUSUPOV

March 23, 1887-September 27, 1967

Prince Felix was involved in the murder of Rasputin in order to save Tsar Nicholas II from being influenced by him. He and Dmitri Pavlovich Romanov, Nicholas' first cousin, lured Rasputin to Felix's palace and killed him. Nicholas and

Alexandra were furious but, because of his status, they could not execute or imprison Felix. They exiled him instead. In the musical, Moika Palace, or Yusupov Palace, is where Anya, Vlad, and Dmitry gather to prepare for their journey.



VLADIMIR ILLYICH LENIN

April 22, 1870-January 21, 1924

Born Vladimir Ilyich Ulyanov, Vladimir Lenin spearheaded the Bolshevik Revolution of 1917 and was the founder of the Soviet Republics. Lenin became interested in Karl Marx during his studies at St. Petersburg University. Due to his

work on Russian liberation, he left Russia for Germany to avoid pressure from Russian authorities. Lenin had not been in Russia for 17 years when the February Revolution came, and Tsar Nicholas II abdicated. He returned for good in October of 1917 and organized the fall of the Provisional Government. Soviet Russia was formed and Lenin signed a peace treaty with Germany. His ideas for Russia did not work as well as intended and Civil War broke out. After illness led to his death in 1924, Petrograd (St. Petersburg) was renamed Leningrad. In 1991, the city became known as St. Petersburg again.



SERGEI DIAGHILEV & THE BALLETS RUSSES

March 13, 1872-August 19, 1929

Originally a law student, Sergei became one of the most important producers and curators of ballet. In 1909, he brought a season of ballet and opera with the best

dancers from St. Petersburg's Mariinsky Theater to Paris. Through Diaghilev's Ballets Russes, Sergei brought together

some of the greatest Russian dancers such as Vaslav Nijinsky. In the musical, Anya, Vlad, and Dmitry leave Russia with false exit papers identifying them as members of the Ballets Russes.

French Cultural Figures

Paris, a center of art and culture, exploded in the 1920s with surrealism, jazz, and literature. Artists and creative thinkers from all over the world flocked to Paris in search of the artistic haven it provided. We meet many of them in the song "Paris Holds the Key." Among them:



JOSEPHINE BAKER

Dancer, Performer. Born: USA

Freda Josephine McDonald was born into poverty in St. Louis, Missouri and began dancing in vaudeville shows at age 15. She traveled to Paris with *La Revue Nègre* and became a sensation.

She performed *La Folie du Jour* in her infamous costume of sixteen bananas strung into a skirt. In 1936, she returned to the US, where her performances were met with racism. She became a French citizen in 1937, but often returned to the US to support the Civil Rights Movement.



PABLO PICASSO

Painter. Born: Spain

Pablo Picasso's career spanned seven decades. He is considered one of the most important figures in art history. Pablo moved to France in 1900.

Between 1901 and 1904, he painted some of his most famous works, such as "The Old Guitarist," in what became known as his Blue Period. Beginning in 1909, Pablo painted everyday objects by analyzing their geometric parts. This became known as his Cubism Period. Pablo's masterpieces include "Guernica," and "Les Femmes d'Alger (O. J.)."

Cultural Figures

French Cultural Figures



ISADORA DUNCAN

Dancer. Born: USA

Isadora Duncan is known as the “Mother of Modern Dance.” She is recognized for rejecting the restricted movement of traditional ballet in favor of more naturalistic breath and movement. Her work was met with little success in the US, and she moved to Europe in her early twenties, where her work was recognized. She was known for her unconventional style of dance, as well as her Greek-inspired, free-flowing dress (in contrast to conventional dance costumes), and her scandalous and tragedy-filled personal life. She toured throughout Europe, and founded schools in Germany, the US, and Russia.



MAURICE CHEVALIER

Singer, Actor. Born: France

Maurice Chevalier was a star of French musical revues and Hollywood films. He was nominated for a Golden Globe for his role in *Gigi*. Maurice received a special Academy Award in 1958 for his career achievements. He continued working on films until his death at age 83.



CHARLES LINDBERGH

Aviator, Inventor. Born: USA

Charles Lindbergh was the first American aviator to make the solo nonstop flight across the Atlantic Ocean in 1927. In 1932, his son, Charles Augustus, Jr., was kidnapped and later found murdered. The story caused a media

sensation and Lindbergh and his wife moved to Europe to pursue privacy. They spent some time in France, where Lindbergh collaborated with French surgeon Alexis Carrell on the development of an artificial heart.



ERNEST HEMINGWAY

Writer. Born: USA

Born in Illinois, Hemingway began his career as a writer in a newspaper office at the age of 17. He served in the Italian army during World War I. He joined fellow American expatriates in Paris

during the 1920s, part of what became known as “The Lost Generation.” His most famous novels include *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and many short stories.



JEAN-BAPTISTE DJANGO

Musician. Born: Belgium

Jean-Baptiste "Django" Reinhardt was born in Belgium to a musician and a dancer. His family settled outside of Paris. He learned how to play guitar at an early age. Badly burned in a caravan fire in 1928, Django lost the use of two of his fingers. He devised a new way of playing guitar. His music blended jazz with European and Roma styles creating a romantic sound.



GERTRUDE STEIN

Writer. Born: USA

Gertrude Stein grew up in California and settled in Paris after graduating from college. She immersed herself in the *avant garde* art scene. Gertrude and her partner, Alice B. Toklas, hosted popular salons with many American expatriate artists and writers such as Ernest Hemingway, F. Scott Fitzgerald, and Hart Crane. As an art collector and benefactor, she helped launch the careers of Henri Matisse and Pablo Picasso. Gertrude's memoir of her Paris years, *The Autobiography of Alice B. Toklas*, became a best seller.



COCO CHANEL

Fashion Designer. Born: France

Gabrielle Bonheur “Coco” Chanel grew up in abject poverty in rural France. She moved to Moulins to work as a seamstress. She fell in love with a wealthy Englishman, Boy Capel, who brought her to Paris where she opened her first millinery, a hat shop. During World War I, Coco introduced “the luxury of simplicity” by designing casual knits and simple dresses inspired by the elegance of country menswear. In the 1920s, Coco gave the world “le petit noir,” the little black dress, and she became acknowledged as one of the greatest fashion leaders across the globe.



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You make us tremendously proud!

We love you so very much!

Mom, Dad,
Seth...and all of
your relatives
and friends





Christy Altomare as Anastasia

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Contributor/Editor: Taylor Bernard

Hartford Stage Contributors

Editor: Jennifer Roberts

Contributors: Aurelia Clunie, Liss Couch-Edwards, Erin Frederick, Sam French, Fiona Kyle, Elizabeth Williamson

Photography: Joan Marcus/Matthew Murphy

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Smith Family
Supple/Helms Family
Witherspoon Family

11th Grade

Brown Family
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Crompton Family
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