LeeAnne Hill Adams

ARCHIPELAGO

March 19–April 5, 2003
Pardoe Theatre
Harris Fine Arts Center
Brigham Young University

BYU College of Fine Arts and Communications ❖ Department of Theatre and Media Arts

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Setting

Now and then, remembering Stalinist Russia.

Cast

Nina ..... DIANE RANE

Peasant Woman, Old Woman,
Female Prisoner #2 ..... ANNEMARIE HINTZE GARRET

Vyshinsky, Factory Worker,
Dima, Drunk Man ..... MACLAIN NELSON

Passenger, Criminal, Scrubwoman ..... AMANDA SCHÜTZ

Yagoda, Announcer,
Factory Worker, Andrei, Garanin ..... PAUL GABRIELSEN

Yezhov, NKVD Officer, Factory Worker,
Examining Judge, Michael, Guard #2 ..... CORT KIRKSEY

Krylenko, Factory Worker,
Valeri, Old Bolshevik ..... LOGAN MILLER

Molotov, Factory Worker, Pavlik's Father,
Criminal, Guard #1, Censor, Sasha ..... BENJAMIN A. SANSOM

Nursing Mother, First Young Girl ..... BRYN CHANDLER

Stalin, Peasant Man, Factory Worker,
Man at Train, Criminal, Camp Manager ..... CLAY BUNKER

Nadya ..... JONI H. CLAUSEN

Katya ..... LAUREL SANDBERG

Female Prisoner #1, Second Young Girl ..... HOLLIE BEARD

Children ..... JANELLE MATHENY, TORINA MOORE,
AARON STEWART, MICHAEL STEWART,
BRADFORD WINDLEY, ALLI WINDLEY

There will be a ten-minute intermission.

Enjoy bistro style cuisine at this café on the mezzanine of the BYU Museum of Art

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237EG0700

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This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theatre education are to identify and promote quality in college-level theatre production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2003.

Last year more than 1,000 theatre productions and 19,000 students participated in the American College Theater Festival nationwide. By entering into this production, our department is sharing the KC/ACTF goals to help college theatre grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

Production Staff

Director ..... RODGER SORENSEN
Media Director ..... THOMAS RUSSELL
Line Producer ..... RUSS RICHINS
Production Stage Manager ..... EMILY PROVANCE
Media Technical Director ..... TYLER WESTON
Dramaturg ..... SHELLEY TUCKFIELD GRAHAM
Choreographer ..... JONI H. CLAUSEN
Scenic Designer ..... JENNI NELSON
Costume Designer ..... SARAH LOCK
Lighting Designer ..... MICHAEL G. HANDLEY
Assistant Lighting Designer ..... DAVE BILLINGS
Make-up and Hair Designers ..... LUCY D. BARBER, JENNIFER MORALES
Sound Designer ..... KREG PEELER
Music Composer and Designer ..... SCOTT THOMAS LESSER
Assistant Costume Designers ..... EMILY CANADY, EMILY FICKENWIRTH
Assistant Stage Managers ..... MEAGAN DOWNEY, J. SCOTT MONTGOMERY
Assistant Media Technical Director ..... CHRISTINA LYON
Sound Engineer ..... KENNETH GOEPFERT
Make-up and Hair Running Crews ..... TMA 367 STUDENTS
Dressers ..... SYLVIA LOEHNDORF, AARON PAGET, DAVE MASON

A Great Chain of Being

By Rodger Sorensen, Director

Archipelago, winner of the William P. and Arlene R. Lewis Playwriting Contest for Women, is an original script written by LeeAnne Hill Adams, former graduate student in our program. It is a play about people sent to the Kolyma prison camp in Siberia as "counterrevolutionaries" in the eyes of Joseph Stalin and his government.

Woven through the tapestry of the hardships and inhumane treatment of those who lived and died in the Gulag is the story of Nina Hagen-Torn, a woman who was twice sent to Gulag prison camps—or "meat grinders," as she called them. She is the focus of the theme, and the light of the play.

In a short poem which the historical Nina wrote while awaiting interrogation for being an "enemy of the people," she articulated her need to express her soul to others through her poems, and her faith in something on the other side of suffering:

> Having got up to pray, silent I stand,
> Raising my heart like a candle.
> If it lights with a radiant flame
> Then I shall have the unfathomable answer.
>
> My weary brain throbs at my temples,
> The wax falls in white drops.
> In my melting heart, faith bursts into life
> With an imperishable flame.

We hope that this play invokes within the minds and souls of the audience a glimpse of Nina's faith: that in the face of suffering, hardship, and agony, one can endure and triumph. Faith does not exist separate from its opposites, adversity and darkness.

How can young BYU students embody the stories of those who suffered in the Gulag? How can we who live in a free nation—who have plenty to eat, whose national pastimes include shopping, eating out, and entertainment of all kinds—comprehend the depths of agony experienced by those whose lives were systematically stripped away from them by their own countrymen and neighbors, their "friends," and even their own family members?

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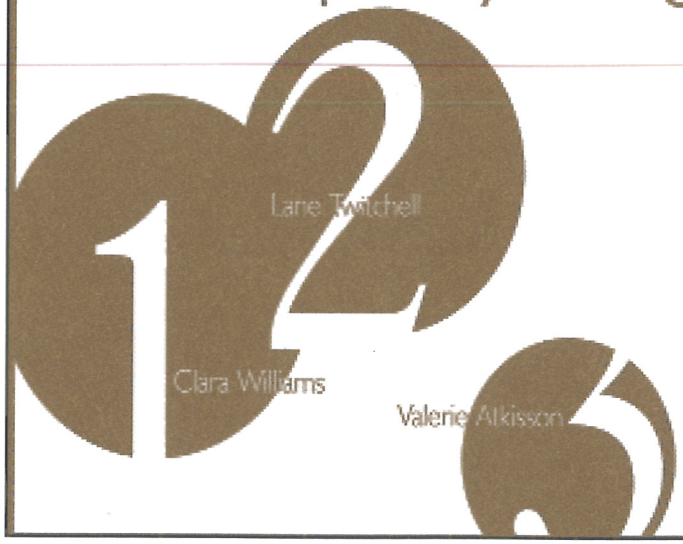
We can only glimpse the enormity of these stories as we invoke them in our own minds and make connections to our own experiences. Tonight we will tell stories together, performers and audience members. The words will be the stories of those who lived and died in concentration camps in Siberia. The common ground will be our shared desire to understand the human condition, to recognize that we are all human beings, that we have more in common than we realize, and that the best of us have flaws and weaknesses, and the worst of us have sparks of divinity which link us to each other, and to eternity.

We are BYU students and faculty. We are audience members sitting in a theatre in Provo, Utah. We constitute a performing community. As we share these stories with each other, may we truly join together. ■

Past Tense:
a contemporary dialogue



Exhibition ends
May 3rd, 2003
(on lower level of Museum)

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Museum of Art

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Art and In/Humanity in the Gulag

By Shelley Graham, Dramaturg

During the period known as the Great Terror in Russia in the 1930s, Joseph (Ioseph Vissarionovich) Stalin personally instituted the rise and promulgation of Soviet prison camps. To these camps were sent literally millions of artists, intellectuals, and political "criminals." The Terror saw the growth of such camps, named the "Gulag Archipelago" by writer and prisoner Aleksandr Solzhenitsyn, and the growth of state-funded labor projects such as the Volga River Canal.

In spite of the millions of rubles that were lost in many of the labor camp projects, there was a deeper cost: human dignity. These human costs were apparent in the art and poetry of the prisoners of the Gulag and the horrific accounts of those who miraculously survived. *Archipelago* is an attempt to recover a few of the voices of those who suffered blamelessly and to tell their stories. And though healthy, affluent Americans cannot claim to fully embody the experiences of starved and broken prisoners, we can attempt to learn and understand.

For many of the Gulag prisoners who were artists and philosophers by trade, their art was a vital part of life—not a choice, but an obligation. The artwork that has survived the horrors of the prison camps provides valuable insight into the suffering of the prisoners, and a peek into the depth of the human psyche and its ability to cope with atrocity. Because artists and intellectuals had been targeted specifically, many of the prisoners shared artistic ways of dealing with their pain. For many years the culturally elite community of the Gulag witnessed some of the finest theatrical performances and poetry recitations in all of Russia in the 1930s and 1940s.The prisoners recognized that the works of artists like Nina Hagen-Torn (also a character in *Archipelago*) were deeply expressive of a condition that no one who hadn't experienced the horror of the Soviet prison camps could ever fully comprehend. And yet they also recognized as imperative the eventual publication of such works, lest the prisoners' experiences die with them.

In her memoirs, Nina Hagen-Torn remembers the "necessity" of verse:

> There is a particular joy when you free your will from your captive body and can take control of your mind. It is as if a free wind is blowing through your head and calls across the millennia to all your imprisoned brothers and sisters . . . [poetry] is a monument to my inner freedom, a way of making the soul invulnerable.
>
> —Vitaly Shentalinsky
> *Arrested Voices*, 129-30

Nina retained human dignity, despite its exploitation, because she understood her own abilities and held tightly to them. In addition, she is one example of many prisoners who were starkly aware of the ludicrous contrast between "realities"—on the one hand, an imaginary consciousness constructed by an immense propaganda machine, and on the other hand, the ferocious reality the prisoners experienced every day.

The Gulag's cost in human dignity is unfathomable. *Archipelago* exemplifies how dangerous it is to lose one another's stories. Nations that lose human stories on a great scale risk suffering significant consequences for generations to come. The play is a lucid depiction of the feeble economic strategies of the Stalinist era, and of a governmental organization that blinded itself and its citizens into believing that under the guise of "re-education," a new country could be built on the bent backs of starving bodies and broken spirits. ■

MEET THE COMPANY

LEEANNE HILL ADAMS *(Playwright)*, Los Angeles, CA, has a playwright BA from UofU and a theatre history and criticism MA from BYU. Recent credits include *Yellow China Bell.*

LUCY D. BARBER *(Make-up Designer)*, Dolores, CO, is a senior in theatre. Recent credits include *Lady in Waiting* and various Mask Club performances.

ANDY BAILEY *(Animator)*, Vernal, UT, is a junior in media arts. Recent credits include a promotional animation for Novell and two projects for Feature Films for Families.

HOLLIE BEARD *(Female Prisoner #1, Second Young Girl)*, Idaho Falls, ID, is a sophomore in acting minoring in agronomy. Recent credits include *The Scarlet Pimpernel* and *Death of a Salesman.*

CLAY BUNKER *(Stalin, Peasant Man, Criminal, Camp Manager, Factory Worker)*, Stillwater, OK, is a sophomore in acting. Recent credits include *King Lear, Ladyhouse Blues,* and *The Merchant of Venice.*

BRYN CHANDLER *(Nursing Mother, First Young Girl)*, Peoria, IL, is a junior in theatre. Recent credits include *Waiting for Godot.*

JONI H. CLAUSEN *(Nadya)*, Phoenix, AZ, is a senior in acting. Recent credits include *Measure for Measure, Buried Child,* and *The Scythe.*

EMILY FICKENWIRTH *(Assistant Costume Designer)*, Lewiston, ID, is a junior in theatre design minoring in music. Recent credits include *Time Vindicated, Little Shop of Horrors, Carmen,* and *Trifles.*

PAUL GABRIELSEN *(Yagoda, Announcer, Factory Worker, Andrei, Garanin)*, Riverton, UT, is a freshman in English minoring in theatre and geology. Recent credits include *Our Town, 1984,* and *Zap 2002.*

ANNEMARIE HINTZE GARRETT *(Peasant Woman, Old Woman, Female Prisoner #2)*, Anchorage, AK, is a senior in theatre minoring in Japanese. Recent credits include *Small Courage* and *The Crucible.*

SHELLEY TUCKFIELD GRAHAM *(Dramaturg)*, Aikin, SC, is a graduate student in theatre history, theory, and criticism. Recent credits include *Rashomon, A Love Affair with Electrons, March Tale, The School for Wives,* and *The Three Sisters.*

CORT KIRKSEY *(Yezhov, Michael, Examining Judge, NKVD Officer, Guard #2)*, Modesto, CA, is a junior in acting. Recent credits include *The Crucible, King Lear,* and *The Passing of the Third Floor Back.*

SCOTT THOMAS LESSER *(Music Designer)*, Fort Collins, CO, is a sophomore in cello performance. He is the principal cellist of the BYU Philharmonic and has written and arranged music for various choral and instrumental groups.

SARAH LOCK *(Costume Designer)*, Bristol, England, is a graduate student in theatre design and technology. Recent credits include assistant costume design for *King Lear.*

CHRISTINA LYON *(Assistant Media Technical Director)*, Lansing, KS, is a junior in media arts. She is the graphics coordinator for KBYU Television.

LOGAN MILLER *(Krylenko, Factory Worker, Valeri, Old Bolshevik)*, West Linn, OR, is a junior in acting minoring in Spanish. Recent credits include *Lady in Waiting, Once on This Island,* and *Our Town.*

SCOTT MONTGOMERY *(Assistant Stage Manager)*, Boise, ID, is a junior in directing minoring in Russian. Recent credits include *Songs from the Stage, School House Rock Live!,* and Acting UP! Theatre for Youth.

JENNIFER MORALES *(Make-up Designer)*, Arvada, CO, is a sophomore in exercise science. Recent credits include *West Side Story.*

JENNI NELSON *(Scenic Designer)*, Gooding, ID, is a senior in theatre design. Recent credits include *Magnificence, Everyman, The Crucible,* and *She Loves Me.*

MACLAIN NELSON *(Vyshinsky, Factory Worker, Dima, Drunk Man)*, Provo, UT, is a junior in theatre minoring in German. Recent credits include *But a Small Moment* and improvisation with Comedy Sportz.

MICHAEL M. ORMOND *(Animator / Storyboarder)*, American Fork, UT, is a senior in media arts minoring in English.

KREG PEELER *(Sound Designer)*, Idyllwild, CA, is a junior in information technology minoring in theatre. Recent credits include *Carmen, The Best Crop, Navajo Baskets,* and *So Much in Love.*

EMILY PROVANCE *(Production Stage Manager)*, Pearland, TX, is a senior in theatre. Recent credits include *The Passing of the Third Floor Back* and *The School for Wives.*

DIANE RANE *(Nina)*, Encinitas, CA, is a senior in acting and psychology. Recent credits include *The Crucible, Yellow China Bell,* and *Cyrano.*

THOMAS RUSSELL *(Media Director)*, is an assistant professor in media arts at BYU. Recent Credits include *Mental* and national television commercials.

LAUREL SANDBERG *(Katya)*, Plymouth, MN, is a sophomore in music-dance-theatre minoring in anthropology. Recent credits include *Yellow China Bell* and Universal Studios in Osalea, Japan.

BENJAMIN A. SANSOM *(Molotov, Factory Worker, Pavlik's Father, Criminal, Guard #1, Censor, Sasha)*, Hilbert, WI, is a senior in directing minoring in Spanish. Recent credits include *Woyzeck, Los Siameses, Cyrano, King Lear,* and *The Clearing.*

AMANDA SCHÜTZ *(Passenger, Criminal, Scrubwoman)*, New Tazewell, TN, is a junior in acting. Recent credits include *The Crucible, Yellow China Bell, The Three Sisters,* and *Sweeney Todd.*

RODGER SORENSEN *(Director)* is associate chair in TMA and coordinator of directing and public speaking. Recent acting credits include Arnolphe in *The School for Wives* and a BYU football/basketball television commercial. Recent directing projects include *Hill Cumorah Pageant, The Magic Flute, Rashomon,* and *King Lear.* He is married to Claudia Lunceford and they are the parents of three children and four grandchildren.

TYLER WESTON *(Media Technical Director)*, Logan, UT, is a junior in television production. Recent credits include *Hancock County* and *The Taste of Sunrise.*

Producing Staff

Artistic Director ..... BOB NELSON
Division of Arts Production Director ..... JON HOLLOMAN
Production Manager ..... RUSSELL D. RICHINS
Stage Management Advisor ..... SARAH ALLEMAN
Event Manager ..... BLAKE UNGUREN
Costume Shop Manager ..... DEANNE DEWITT
Costume Assistant Manager ..... TARA DEGREY
Cutter/ Draper ..... TARA DEGREY
Jr. Cutter ..... PRISCILLA HAO
First Hands ..... PRISCILLA HAO, JEN JENKINS
Stitchers ..... RACHEL MARGETTS, ANN POULSON, BETHANI JENSEN
Costume Crafts ..... CANDIDA NICHOLS
Make-up and Hair Supervisor ..... CANDICE KNOX
B-room Coordinator ..... BRENT SJÖDIN
Hair and Make-up Running Crew ..... TMA 367 STUDENTS
Wardrobe Crew Supervisor ..... CANDIDA NICHOLS
Dressers ..... TMA 360 STUDENTS
Technical Director ..... DOUG ELLIS
Expeditor ..... ADAM BAILLIO
Draftsman ..... MATT RICE
Master Carpenter ..... WARD WRIGHT
Special Projects Coordinator ..... FRANK WEIGHT
Special Projects Assistants ..... BRIAN ANDERSON, CORY HAWKE
Scenic Studio Crew ..... DREW SODERBORG, AARON DEJESUS, MATT LEWIS, KEITH SMITH, CELESTIA FREI, HEIDI HATHAWAY, DAN HANNON, MARC MACIALEK
Scenic Artists ..... HEIDI HICKEN, RICHARD GORDON-SMITH
Properties Advisor ..... DOUG ELLIS
Prop Master ..... JENNI NELSON
Prop Assistant ..... DIANE RANE
Props Specialty Carpenter ..... JASON YANCEY
Lighting Advisor ..... MICHAEL G. HANDLEY
Assistant to the Lighting Advisor ..... MARIANNE OHRAN
Master Electrician ..... FRANK FULTS
Electrics Crew ..... JENNA DAVIS, ERIN DINNELL, MATTHEW GEORGESON, KEITH MERRILL, BEN MEYERS, MONIKA GRAY
Production Assistants ..... EMILY PROVANCE, SARAH ALLEMAN, JENNI MCCALL
Ticket Office Manager ..... PAUL DEURDEN
Publicity Editor ..... BOB NELSON
Publicity Photographer ..... MARK PHILBRICK
Business Manager ..... KYLE NIELSON
Accountants .... JEFF NORDIN, BRIAN STUCKI, KIM GARDNER, MATTHEW LEECH

BYU COLLEGE OF FINE ARTS AND COMMUNICATIONS DEPARTMENT OF THEATRE AND MEDIA ARTS

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Bob Nelson
Department Chair

Tom Lefler
Associate Chair

Rodger Sorensen
Associate Chair

April Chabries
Dean Duncan
Mary Farahnakian
Stan Ferguson
Eric Fielding
Larrie Gale
Laurie Harrop-Purser
Barta Heiner
Amy Petersen Jensen
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Darl Larsen
Kelly Loosli
David Morgan
George Nelson
Tom Russell
Eric Samuelsen
Rory Scanlon
Janet Swenson
Sharon Swenson
Tim Threlfall

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Carolyn Hanson
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Travis Allen
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Shirene Bell
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Mark Woodruff
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*Member of the College Division of Arts Production