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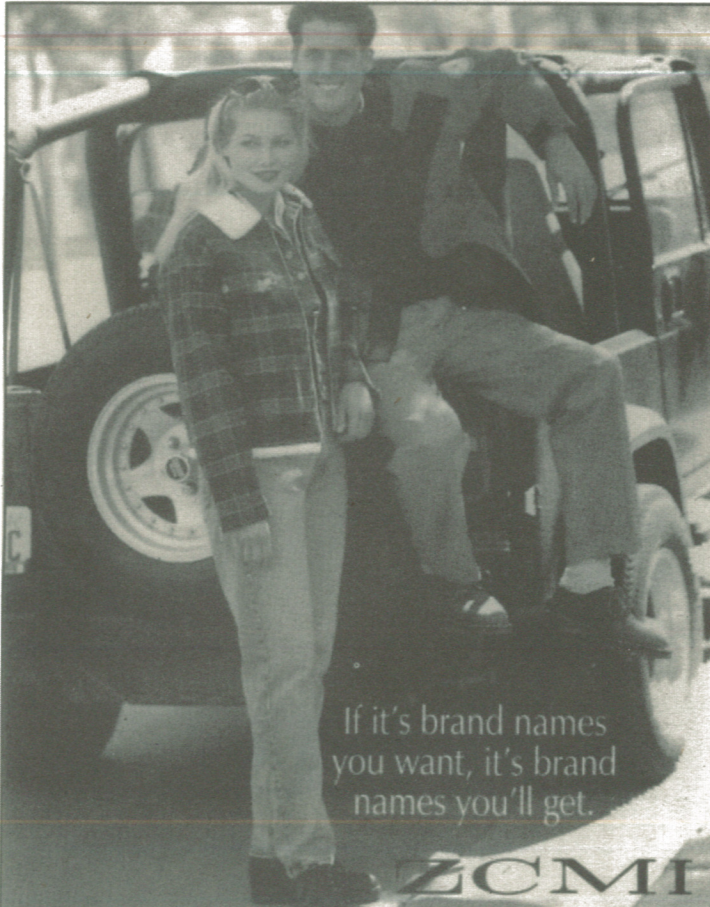
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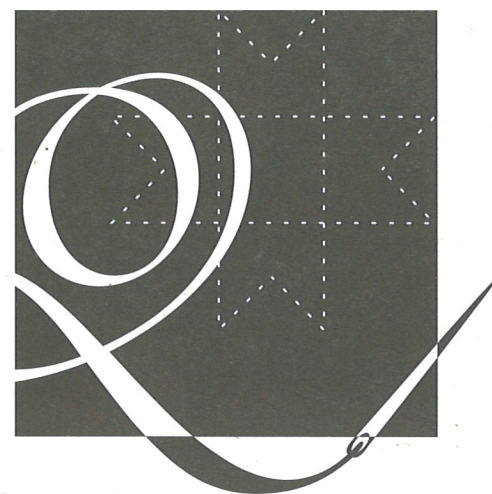
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ZCMI

THEATRE



Quilters

by
Molly Newman
and
Barbara Damashek

DIRECTOR
Tim Threlfall

MUSIC DIRECTOR
David Warner

CHOREOGRAPHER
Rebecca Wright Phillips

SCENIC DESIGNER
Eric Fielding

COSTUME DESIGNER
Mary Farahnakian

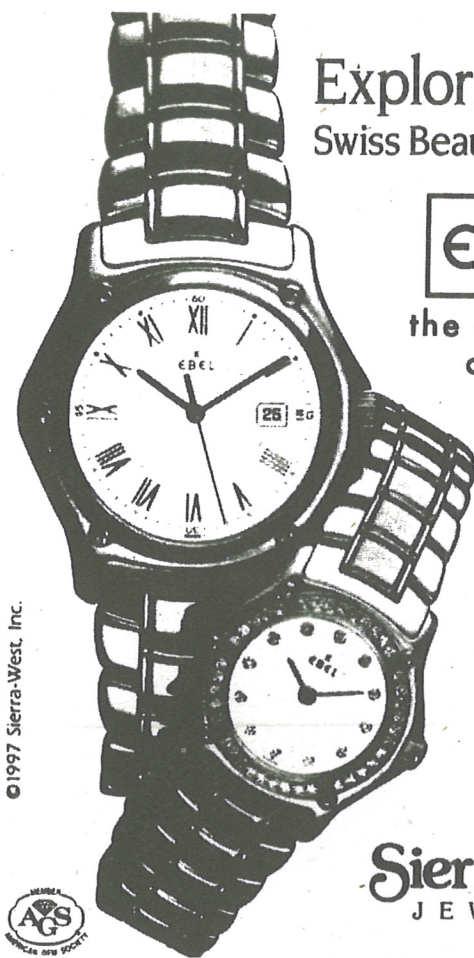
LIGHTING DESIGNER
Michael G. Handley

PRODUCTION STAGE MANAGER
Sarah Wilkes

SOUND DESIGNERS
Ian Hunter, Scott Horman



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Setting

The American plains—mid 1800s

Scene Breakdown

SONGS

ACT I

Pieces of Lives*

Rocky Road

Little Babes That Sleep All Night**

Thread the Needle

Cornelia

The Windmill Song

Are You Washed in the Blood of the Lamb?

(by E. A Hoffman)

Pieces of Lives (reprise)

Green, Green, Green

The Needle's Eye***

ACT II

Hoedown (traditional)

Quiltin' and Dreamin'

Pieces of Lives (reprise)

Every Log in My House****

Land Where We'll Never Grow Old (by J. C. Moore)

Who Will Count the Stitches?

The Lord Don't Rain Down Manna

Dandelion (lyrics by Clara J. Denton)*****

Everything Has a Tune

Hands Around

* First four lines from *The Quilt* by Dorothy MacFarlane

** Lyrics from *Our Homes and Their Adornments* by Almon C. Varney

*** Chorus from the Lyric of a traditional folk song

**** First line by Elinor Pruitt Stewart

***** From the poem "Blooming in the Fall"

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"Where the Nuts Come From..."



Meet Charley's Aunt

From Brazil

"Where the Nuts Come
From..."

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Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

in order of appearance

Dana
Katie Redford

Amy Lives

Barta Heiner

<http://www.byu.edu/cfac/comments.html>

Director's Notes

by Tim Threlfall

Often when we think of the pioneers who settled the American west, we focus on the trials and physical challenges they faced in establishing a home in an unsettled land. We stand in awe of their courage, tenacity, and grit. The musical play *Quilters* vividly recounts those realistic aspects of pioneer life, taken directly from personal histories.

There is another side to the story of pioneer women that *Quilters* reflects, however—a side less spoken of, less celebrated. The writings of many pioneer women reveal lives spent not only in a struggle for survival but also in close connection and harmony with families, with the land, with ancestors, and with God. They lived with a kind of simple grandeur that many of us living now, surrounded by the accoutrements of the twentieth century, yearn for.

To illuminate both the grit and grandeur we find so evident in the rich text of *Quilters*, we have chosen to use dance and movement in a way not traditionally associated with this piece. We have also chosen to follow the script's lead in its frank theatricality. Instead of traditional props and furniture, we employ only chests, reminiscent of hope chests. We also use various pieces of fabric in our presentation, because fabric was the foundation of the legacy these women left behind in their quilts. We seek to extend the metaphor as the fabric and chests, like life itself, come out of the earth and eventually return to the earth.

Our journey with *Quilters* has been fascinating and enlightening. We hope our choices will enrich your experience with the production the way they have for us. We also hope that the spirit of the performance will communicate the tremendously hopeful and life-affirming nature of this unique and uplifting work.

Emergency Exits

Emergency exits are located on either side of the theatre.
Please identify the exit closest to your seat.

Late Patrons

Late patrons will be seated only at the discretion
of the house manager.

Recording Prohibited

The use of film, video, or audio recording equipment in the
theatre during a performance is expressly prohibited.

Electronic Devices

Thank you for turning off pagers, cellular phones, and
wristwatch alarms during the performance.

Restrooms

Restrooms are located on the east side of the
first, second, and third floors.

Who's Who

in the cast and crew

Jennifer Charline Ballif (Jane), currently from Tokyo, Japan, is a music dance theatre major. She has appeared in the BYU productions of *Brigadoon*, *The Merry Widow*, and *Romeo and Juliet*. She loves heavy pens, Celtic harp, doing Lila Lamont and Madeline Kahn impressions, Vienna, and little containers.

Jake Black (Assistant Stage Manager) is from Orem. A pre-theatre major with an emphasis in stage management, he spent four summers on staff at the SCERA Shell Outdoor Theatre, where he was production stage manager for *Crazy for You*. He is a member of the Young Ambassadors and was the 1997 Orem High School Sterling scholar in speech and drama.

Mary H. Farahnakian (Costume Designer) was born and raised in Tehran, Iran. She has lived in the States since 1972. Some of her theatrical experiences include *Macbeth*, *Kiss Me Kate*, *Taming of the Shrew*, and *King Lear* for BYU (the latter for the Motion Picture Studio) and *La Traviata*, *The Magic Flute*, and *Carmen* for Opera West. She has also designed for many of BYU's clothing and textile fashion shows as well as for the Costume Society of America and the International Textiles and Apparel Association.

Eric Fielding (Scenic Designer), professor and resident designer for the BYU Department of Theatre and Media Arts, was recently released as chair after nearly five years of service. His most recent design work was for the Utah Opera Company production of *Romeo and Juliet* that premiered at the Capitol Theatre in January. Some of his latest BYU projects have included sets for *The Christmas Box*, *Henry V*, *Peter Pan*, and *The Glass Menagerie*.

Jennine Hollingshaus (Makeup and Hair Designer), a third-year theatre major with a design emphasis, is from Fort Macleod, Alberta, Canada. Although *Quilters* is her first opportunity to design on a BYU main-stage show, she did key makeup and hair execution for the BYU costume shop during the 1996-97 Pardoe season and was a makeup artist for the Department of Clothing and Textiles' 1998 fashion show.

Marilee Lewis (Margaret), from Huntsville, AL, will graduate from BYU in music dance theatre next year, after a transfer from The Boston Conservatory. She plans a move to New York City with her life sized, stuffed, black and white cow . . . and Katharine.

Dorothea Luschin (Pianist/Orchestra) is at home whether in Frankfurt, Germany, or Los Angeles, CA. She is working on a BA in music with an emphasis in organ and piano. Formerly a student of piano at Dr. Hoch's conservatory in Frankfurt and the Royal Northern College of Music in Manchester, England, it should come as no surprise that she loves accompanying!

Katharine Matis (Jenny), from Santa Clara, CA, is graduating in music dance theatre in April (finally)! She performed with the Young Ambassadors in Southeast Asia and North Africa. She has no idea what exactly she'll be doing in the next year but plans to move to New York City in May 1999 with Marilee . . . and her cow. She gives her loves and thanks to her "pre-science" friends and family.

Who's Who

continued. . .

Rebecca Wright Phillips (Choreographer) holds an MFA in modern dance choreography from the University of Utah. Before coming to BYU she was on the faculty at the University of Chicago and artistic director of the UC Dancers. While in Chicago she danced professionally with The Chicago Moving Company and with Kast and Company. She has choreographed for the Young Ambassadors, The Dancers' Company, and numerous musicals at BYU and regional theatres. She recently held a teaching residency in Belize, Central America, where she taught and choreographed for the National Dance Company of Belize. She loves practicing lifts with her two children and husband, Michael, while listening to Motown!

Katie Redford (Dana), from Irvine, CA, is a music dance theatre major. Her recent credits include *The Matchmaker*, *Little Women: Part First*, *Just One of the Bunch*, and *Invisible Friends*. She is very excited to go to London with the department this spring. She would like to thank her fabulous family for all their love and support—and to Frankie, ditto!

Kimberley Belnap Sandberg (Lisa), from San Diego, CA, will graduate in August in music dance theatre. She was recently seen as Hannah in *Barefoot to Zion* at the Promised Valley Playhouse, as Leah in *Jane Eyre* at BYU, and in *Dancensemble*. She loves clear, sunny mornings, the happy "chocolate" dance, quiltin' with her mama, and a Latin guy named Ramon.

Dixie R. Smith (Sarah McKendree Bonham), from Salt Lake City, is earning a PhD in theatre. Her recent credits include Ruth in *Prodigals*, Vinnie in *Roads to Home*, Judith Bliss in *Hay Fever*, Andromache in *Trojan Women*, and Golda in *Fiddler on the Roof*. She also enjoys oil painting and gardening.

Tim Threlfall (Director) was the artistic director for the Seattle Civic Light Opera prior to joining the BYU faculty last year. He recently staged *Forever Plaid* for the Provo Theatre Company and last season's *The Matchmaker* here at BYU.

David Warner (Music Director) is a faculty member in the School of Music with responsibilities in the music dance theatre program. He has worked as the artistic director of the Boise Opera, as a teacher/lecturer at the Pasadena Art Center, and as a freelance director of professional musical theatre, opera, film, and television.

Sarah Wilkes (Production Stage Manager), from Topeka, KS, will graduate in April in theatre arts. She has stage-managed *Little Women: Part First*, *Hay Fever*, the Young Company's *Arkansas Bear*, and *King John*.

Melissa Yacketman (Jody), from Arlington Heights, IL, is a theatre major on the acting track. Her recent credits include *Arms and the Man* and *Crow and Weasel*. She thanks her family for their unconditional love and unending support.

American by Design

by Nola Smith

Quilters is not a dramatic story—at least in the usual sense. The tale it tells is not woven all in a piece, like a bolt of cloth with beginning, middle, and end. Rather its creators pieced it together from fragments of actual lives, bits and scraps of memory left by folk long forgotten.

Playwrights Molly Newman and Barbara Damashek gathered their material from small records of ordinary people whose births, deaths, and common trials hardly merit mention in the standard history text. In juxtaposing the plain remnants, they formed a beautiful, homespun tapestry that stretches across the heartland of America and wraps the past and the present together.

The playwrights were joined in their efforts by the actors, who brought the work to life and added their own unique style to the design. One of those collaborative artists was BYU's own Barta Heiner, who performed in the 1985 national tour.

Like many visual artists, the creators of *Quilters* leave it to the viewer to discover patterns and meanings in the work displayed in this production. Anyone who takes care to look closely may well find a bit of themselves stitched carefully in.

Acknowledgments

The authors gratefully acknowledge the inspiration derived from the original quilt design "The Sun Sets on Sunbonnet Sue," as designed and executed by the Seamsters Union Local No. 500 of Lawrence, Kansas, and the inspiration provided by Grace Snyder and Nellie Snyder Yost in *No Time on My Hands*.

The authors also gratefully acknowledge the following texts and individuals as invaluable resources in the development of the play: *New Discoveries in American Quilts*, by Robert Bishop; *American Quilts and Coverlets*, by Robert Bishop and Carleton L. Stafford; Marguerite Ickis: *Letters of a Woman Homesteader*, by Elinore Pruitt Steart; *Our Homes and Their Adornments*, by Almon C. Varney; *American Folk Poetry—An Anthology*, by Duncan Emrich; *Women's Diaries of the Westward Journey*, by Lillian Schlissel; *Aunt Jane of Kentucky*, by Eliza Calvert Hall; *Pioneer Women—Voices from the Kansas Frontier*, by Joanna L. Stratton; "The Prairie Home Companion," with Garrison Keilor, Minnesota Public Radio; *A Little Better than Plumb*, by Henry and Janice Holt Giles; *A Harvest Yet to Reap—A History of Prairie Women*, by Linda Rasmussen, Lorna Rasmussen, Candace Savage, and Anne Wheeler; and *Wisconsin Death Trip*, by Michael Lesy.