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College of Fine Arts and Communications • Department of Theatre & Media Arts

*Acting weak, uneven
 why mixing of accents?
 Costuming: men's short overcoats
 not period.
 The Young Company presents*

*Set: Love the fluid pieces - but
 flatness of walls is bland.*

Goodbye Marianne

*Acting: Beats missed; too much acting
 via puffs, flexed hands;
 Finally, used set to effect - disappearance of
 M's world.*

*Season Com -
 Needs to help select
 TYA piece.
 Dept. needs to help
 select director,
 designers*

by Irene Kirstein Watts



Megan Ann Scott, director
 Ruthanne Lay, composer
 Eric Dixon, scenic and lighting designer
 Kimberly Clayton, costume designer
 Alexa Bayles, production stage manager

For information on how you can play a greater role in Theatre & Media Arts at BYU,
 please contact Bob Nelson, department chair: 378-3406, or robert_nelson@byu.edu.

7:30 p.m. • February 16-26, 2000
 Nelke Theatre • Harris Fine Arts Center • Brigham Young University

Produced by special arrangement with Anchorage Press, New Orleans, LA



THE CAST

Marianne Cyndi Ball
 Ernst Shane Bayles
 Mr. Kohn, Mr. Altmann Matt Biedel
 Mrs. Kohn Laura Hoppe
 Inge, Secretary, Nazi Youth Alexa Bayles

INSTRUMENTALISTS

piano, percussion Ruthanne Lay
 cello Dorothy Hardin

SPECIAL THANKS

Marion Bentley, for dialect coaching
 Stan Ferguson
 The Simon Wiesenthal Center
 Rodger Sorensen
 University Press, for slide production



THE HOPE OF CHILDREN'S THEATRE by Nola Smith

Once upon a time, and very far away, there was a war; but it's hard to remember . . .

Ask a 6th grader, and she might possibly know something about Desert Storm. Ask another about Vietnam, or Korea—he might know something of the countries, but probably nothing about the wars. Ask about WWII; they may have heard of it, but to them it's as remote as the War of the Roses. Yet there are people in our community to whom that war is as present as scars, or numbers indelibly tattooed, or cherished medals which no one came home to wear.

To someone for whom "Children's Theatre" means an

elementary school skit or a community production of, say, *Sleeping Beauty*, a subject as dark as Hitler's "Final Solution" might seem odd. Children certainly can enjoy an entertaining "fairy tale" show.

But theatre has more to offer children than amateur projects or mere diversions.

Vera Roberts, of the City University of New York, sums up the purpose of all theatre as a way "to make experiential through emotional and/or intellectual transaction the nature of being human. . . . Because of its nature, no art form other than theatre is so apt to foster an understanding of man and his world." The best theatre not

SETTING

Berlin, Germany
 November 1938

Scene One
 Kohn apartment

Scene Two
 School

Scene Three
 Park

Scene Four
 Outside the apartment

Scene Five
 Apartment

Scene Six
 Outside the apartment

Scene Seven
 Bakery

Scene Eight
 Two weeks later



only entertains, but it also meets deeper social and psychological needs: it helps us to see life from another person's point of view, and thus to understand oneself.

Michael Fitzgerald, of the International Association of Theatre for Children and Young People (ASSITEJ), asserts that "There is impressive evidence in all parts of the world . . . [that theatre] can contribute valuably to the personal development of children and to their general social awareness. . . ." Children who have the chance to live vicariously, say, the life of a little Jewish girl caught in a living nightmare, may gain deep empathy for others. They

may even learn to choose better than some of their elders.

BYU's Harold Oaks, current president of ASSITEJ, believes that, given the same careful attention to script and production resources as the best adult theatre enjoys, children's theatre has the power to change lives—even older ones. BYU's Department of Theatre & Media Arts is proud to give center stage to this compelling youth production of *Goodbye Marianne*.

Jed H. Davis and Mary Jane Evans, *Theatre, Children and Youth* (New Orleans: Anchorage, 1987). Foreword.

Wolfgang Schneider, ed. ASSITEJ, *Annual Yearbook 1996/97*, p. 10.

1933

Jan. 30—Adolf Hitler appointed Chancellor of Germany.

Mar. 22—Dachau concentration camp opens.

Apr. 1—Boycott of Jewish shops and businesses.

Apr. 7—Laws for Reestablishment of the Civil Service barred Jews from holding civil service, university, and state positions.

May 10—Public burning of books written those not approved by the state.

July 14—Law stripping East European Jewish immigrants of German citizenship.

1934

Aug. 2—Hitler proclaims himself Führer und Reichskanzler (Leader and Reich Chancellor). Armed forces must now swear allegiance to him.

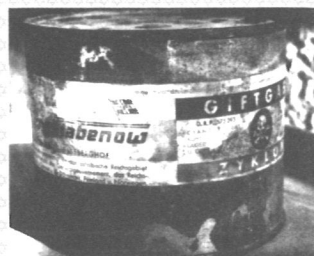


"Don't buy from the Jews" sign

1935

Sept. 15—Nuremberg Laws: anti-Jewish radical laws enacted; Jews no longer considered German citizens; Jews could not marry Aryans; nor could they fly the German flag.

Nov. 15—Germany defines a "Jew": anyone with three Jewish grandparents



Zyklon B used in extermination camps

1936

Mar. 3—Jewish doctors barred from practicing medicine in German institutions.

July—Sachsenhausen concentration camp opens.

1937

July 15—Buchenwald concentration camp opens.



Synagogue destroyed during Kristallnacht

1938

Oct. 28—17,000 Polish Jews living in Germany expelled; Poles refused to admit them; 8,000 are stranded in the frontier village of Zbaszyn.

Nov. 9-10—Kristallnacht (Night of Broken Glass).

Nov. 12—Decree forcing all Jews to transfer retail businesses to Aryan hands.

Nov. 15—All Jewish pupils expelled from German schools.



Family fleeing Memel in 1939

1939

Jan. 30—Hitler in Reichstag speech: if war erupts it will mean the Vernichtung (extermination) of European Jews.

Sept. 1—Beginning of World War II: Germany invades Poland.

Sept. 21—Ghettos established in German-occupied Poland.

Oct. 12—Germany begins deportation of Austrian and Czech Jews to Poland.



Fleeing French refugees

1940

May 7—Łódź Ghetto sealed: 165,000 people in 1.6 square miles.

May 20—Concentration camp established at Auschwitz.

June 22—France surrenders.

Aug. 8—Battle of Britain begins.

Nov. 16—Warsaw Ghetto sealed: ultimately contained 500,000 people.



Children waiting for evacuation

1941

Jan. 21-26—Anti-Jewish riots in Romania; hundred of Jews butchered.

Dec. 8—Chelmo extermination camp beings operations: 340,000 Jews, 20,000 Poles and Czechs murdered by April 1943.

Dec. 11—United States declares war on Japan and Germany.



Aryan/Jewish children's illustration

1942

Jan. 20—Wannsee Conference in Berlin: Heydrich outlines plan to murder Europe's Jews.

July 22—Germans establish Treblinka concentration camp. Summer deportation of Jews to killing centers from Belgium, Croatia, France, the Netherlands, and Poland; armed resistance by Jews in ghettos of Kletzk, Kremenets, Lachva, Mir, and Tuchin.

Winter—Deportation of Jews from Germany, Greece, and Norway to killing centers; Jewish partisan movement organized in forests near Lublin.



A Hitler cartoon from the U.S.

1943

January—German 6th army surrenders at Stalingrad.

March—Liquidation of Krakow ghetto.

April 19—Warsaw Ghetto revolt begins as Germans attempt to liquidate 70,000 inhabitants; Jewish underground fight Nazis until early June.

June—Himmler orders the liquidation of all ghettos in Poland and the Soviet Union.

Summer—Armed resistance by Jews in Bedzin, Bialystok, Czestochowa, Lvov, and Tarnow ghettos.

Oct. 14—Armed revolt in Sobibor extermination camp.

Oct.-Nov.—Rescue of the Danish Jewry.

1944

Mar. 19—Germany occupies Hungary.

May 15—Nazis begin deporting Hungarian Jews; by June 27, 380,000 sent to Auschwitz.

June 6—D-Day; Allied invasion at Normandy.

Spring-Summer—Red Army repels Nazi forces.

July 24—Russians liberate Majdanek killing center.

Oct. 7—Revolt by inmates at Auschwitz; one crematorium blown up.

Nov. 8—Beginning of death march of some 40,000 Jews from Budapest to Austria.

1945

Jan. 17—Evacuation of Auschwitz; beginning of death march.

Jan. 25—Beginning of death march for inmates of Stutthof.

April 6-10—Death march of inmates of Buchenwald.

April 30—Hitler commits suicide.

May 8—V-E Day: Germany surrenders; end of Third Reich.

August 15—V-J Day; Victory over Japan proclaimed.

Sept. 2—Japan surrenders; end of World War II.



Each star of David on these pages represents a child saved by the Kindertransportes

WORLD WAR II

THE COMPANY

CYNDI BALL

(Marianne), from Houston, TX, is a theatre major. Her credits include *A Midsummer Night's Dream* as well as other children's theatre such as *The Wizard of Oz*, *Aladdin*, and *Charlotte's Web*. She has also appeared in other plays and films.

ALEXA SCHARMAN BAYLES

(Secretary, Inge, Production Stage Manager), from Houston, TX, is an acting major. She was most recently seen in *The Way We're Wired*.

SHANE NIELSON BAYLES

(Ernst), from Mancos, CO, is a senior in theatre studies. He appeared in Young Company's production of *The Yellow Boat* last year. His most recent appearance was in *Uncle Vanya*.

MATT BIEDEL

(Father, Mr. Altman), from Lake Oswego, OR, is an acting major. His credits include Peachy in *The Last Night of Ballyhoo* at Provo Theatre Company and Frank in *Mere Mortals* at BYU.

KIMBERLY MORTENSEN CLAYTON

(Costume Designer), from Pittsburgh, PA, is a theatre arts major with a costume design emphasis. She designed for *A Midsummer Night's Dream* at the Castle Theatre and is working on *Much Ado About Nothing* for BYU.

ERIC DIXON

(Scenic Designer), from Dale City, VA, is a theatre technology and design major. His credits include work for *The Yellow Boat*, *Waiting for Godot*, *The Way We're Wired*, *A Love Affair with Electrons*, *Saturday's Warrior*, and *Funky Town*.

Children awaiting evacuation



LAURA GWENDOLYN HOPPE

(Mother), from Moorestown, NJ, is a senior in communications. Her credits include Claire in *Rumors*, Lady MacBeth in *MacBeth*, and Mrs. Sowerberry in *Oliver*. She also appeared in *Nephi* in 1995.

RUTHANNE LAY

(Composer, Underscorer), from Arimo, ID, is a masters student of opera directing. She has a BM from Boston Conservatory and a BA in theatre and dance from BYU.

HAROLD R. OAKS

(Artistic Director) founded The Young Company in 1975. He is a professor of Theatre & Media Arts at BYU and currently serves as President of the International Association of Theatre for Young Audiences.

HEIDI D. REED

(Properties Designer), from Sierra Vista, AZ, is a theatre studies major with an emphasis in management and directing. She designed props for *Marat-Sade* at Eastern Arizona College. She also acted in *Oklahoma*, *West Side Story*, and *Rumors*.

MEGAN ANN SCOTT

(Director), from Laguna Hills, CA, has a BFA in acting and musical theatre from Emerson College in Boston and is pursuing an MA in Theatre for young audiences. She is thrilled to be working in her second season with Young Company after its tour last year, including the ASSITEJ International Festival in Tromsø, Norway. This summer's activities will take her to Washington, D. C., where she will help coordinate New Visions 2000: One Theatre World, a festival for young people and families co-sponsored by the John F. Kennedy Center for the Performing Arts and ASSITEJ/USA.

Children boarding the train for evacuation, Sept. 3, 1939



PRODUCTION STAFF

Artistic Director	Harold R. Oaks
Director	Megan Ann Scott
Composer	Ruthanne Lay
Scenic Designer	Eric Dixon
Costume Designer	Kimberly Mortensen Clayton
Lighting Designer	Eric Dixon
Makeup and Hair Designer	Kimberly Mortensen Clayton
Production Stage Manager	Alexa Scharman Bayles
Light Board Operator	Javen Tanner

PRODUCING STAFF

Dean, Fine Arts and Communications	Bruce L. Christensen
Artistic Director	Bob Nelson
Division of Arts Production Director	Jon Hollomon
Production Manager	Michael Magleby
Stage Management Advisor	Lorraine Edwards
Facility Stage Manager	Julie Goodsell
Costumer	Cathie McClellan
Assistant Costumer	Carolyn Smith
Cutter	Tara DeGrey
First Hand	Priscilla Allen
Stitchers	Kori Cramer, Janelle Jensen, Aaraina Ogzealla, Brynn Tweedy
Wardrobe	Chanel Taylor
Hair and Makeup Supervisor	Wendy Sanders
Hair and Makeup Assistants	Ruth Geilman, Andrea Kyriopoulos
B Room	Kimberly Clayton
Stock	Mary Ann Wittwer
Resident Technical Director	Randy Mugleston
Technical Assistant	Matt Smith
Expeditors	Paul Farnsworth, Kevin Henry
Master Carpenter	Eric Dixon
Student Assistant to Master Carpenter	Amanda Perron
Scenic Studio Crew	Sara Christiansen, Paul Felt, Jesse Harward
Properties Advisor	Amber Helm, Jeanette Pratt, Charlene Steiner, Aaron Thompson
Prop Master	Lorraine Edwards
Prop Assistants	Heidi Reed
Prop Specialty Craftsmen	Heidi Reed, Catherine Sorensen
Master Electrician	Richard Clifford, Jared Stull
Scheduling Manager	Elizabeth Ottley
Production Assistants	Britt Pearson
Event Secretaries	Wendi Keller, Misty Stay
Box Office Accountant	Amy Brown, Lisa Erickson, Annie Woodbury
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