SPECIAL THANKS

Ann Boyd

Susan Padveen

Ashton Byrum

Jackie Penrod

Peter Carpenter

Kevin Rolfs

Marc Chevalier

Joanie Schultz

Nykol DeDreu

Steve Scott

Andrea J

Jen Sloan

Dymond

Josef Szaday

Heather Gilbert

John Thomasson

Glenese Hand

Amy Uhl

Tom Kieffer

David Woolley

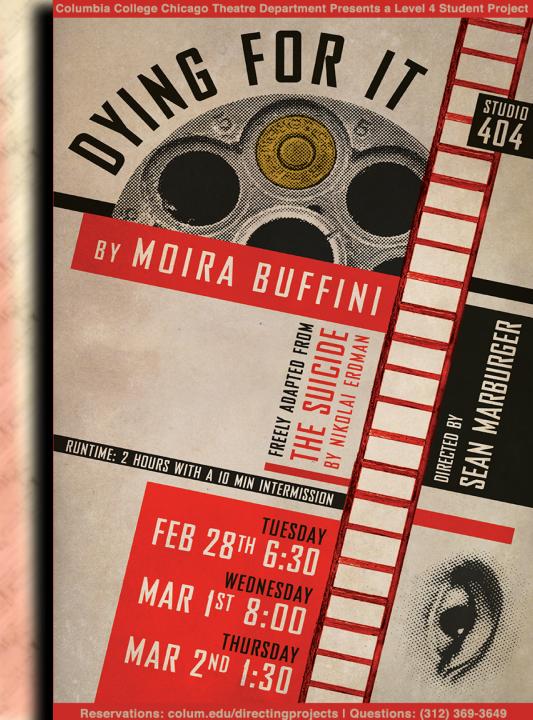
Tracie Kunzika

Michael Maddux

Tom Mula

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Next Up in Studio 404: 26 Miles Directed by Amanda Blake March 14-16



CAST

Semyon Semyonovich Podsekalnikov-

Will Nicholson

Maria Lukianovna "Masha"-

Lili McLaughlin

Serafima Ilyinichna-

Rebecca Whittenhall

Alexander Petrovich Kalabushkin-

Leo Gleiss

Margarita Ivanovna Pervesvetova-

Katy Campbell

Yegor Timoveivich-

Joe Guritz

Aristarkh Dominikovich Grand-Skubik-

Colby Carlson

Kleopatra Maximovna "Kiki"-

Molly Beckett

Father Yelpidy-

Stephen Johnson

Viktor Viktorovich-

Kyle Ferris

Stepan Vasilievich/Beggar-

Danny Junkel

Oleg Leonidovich/Beggar-

Audrey Simon

DIRECTOR'S NOTE

The arts are an opportunity to express what we think, what we feel, what we love and hate, what we hope, what we want to change, and what we want from the future and admire from the past. Arts are about celebrating and remembering the diversity of human expression. Without a creative outlet, humans become restful, resentful and irritable. Painting, sculpting, building, singing, dancing, writing and creating are all valid expressions of thought. Just as a journal can help a person gather their thoughts through a great or tough time in their life. It is important that we know our history. We learn the important dates, people and places from our past, and we even learn why and how they occurred. Art gives us a different avenue into our history with story telling. It shows us how those events impacted the people living through them. In art, we see the hopes and the dreams, or the fears and regrets of the past. In art, we gain a better understanding of how the events throughout history have shaped us into what we are today.

TIME AND PLACE:

Late 1920s in an Urban Slum

PRODUCTION TEAM

Asst. Director- Kass Ferland Haroun
Production Stage Manager- Izzy French
Asst. Stage Managers- Bailey Davis and
Jackson Dougherty

Choreographer- Kat DiAire
Dance Captain- Katy Campbell
Fight Choreographer- Chloe Gingold
Fight Captain- Molly Beckett
Dialect Coach- Adam Goldstein
Set Designer- Oreum Chang
Properties Designer- Austen Harmon
Costume Designer- Annaliese Voci
Hair & Makeup Designer- Carolanne Conwell
Lighting Designer- Here Perkowitz
Sound Designer- Daniel Hosfield
Technical Director- Zach Pudlo
Poster Designer- Alie Jackson
Crew- John Miller, Spencer Fritz, Maddox Schnur

Goodbye, my friend, goodbye

Goodbye, my friend, goodbye
My love, you are in my heart
It was preordained we should part
And be reunited by and by
Goodbye: no handshake to endure.
Let's have no sadness Turrowed brow.
There's nothing new in dying now
Though living is no newer.

-Sergei Aleksandrovich Yesenin

THE SUICIDE, by Nikolai Erdman, was written between 1928. The Suicide suggested not only that Russians should take back control of their lives, which had been ceded to the communist state, but also that they should do this in the only way possible, a final declaration of independence. His close friend and artistic partner, VSEVOLOD MEYERHOLD, was set to direct the political satire. However, after a private viewing for party officials before opening night Stalin sent a letter banning the play two days before opening night. Erdman was exiled after he continued to write with a political agenda against the COMMUNIST PARTY. Things were even worse for Meyerhold, he was eventually banned from working, tortured into saying he was a spy and then executed in 1940.

ZER9EI ALEKZANDRŌVICH YEZENIN

was one of the most popular and well-known Russian poets of the 20th century and was known for his anti-communist writings. In Late December 1925, he used his own blood to write his final words "In this life there is nothing new about dying. But then again there is nothing new about living." He then proceeded to hang himself from the heating pipes of his room in the famous

LENINGRAD HOTEL ANGLETERRE. His death triggered a wave of copycat suicides with intentions of challenging the

COMMUNIST SOVERNMENT. The

communist authorities, who viewed Esenin's poetry with suspicion for its individualism reacted strongly, and his books were banned for many years after his death.

This is a Level IV directing project. The director and production team are given a black box and must build from there.