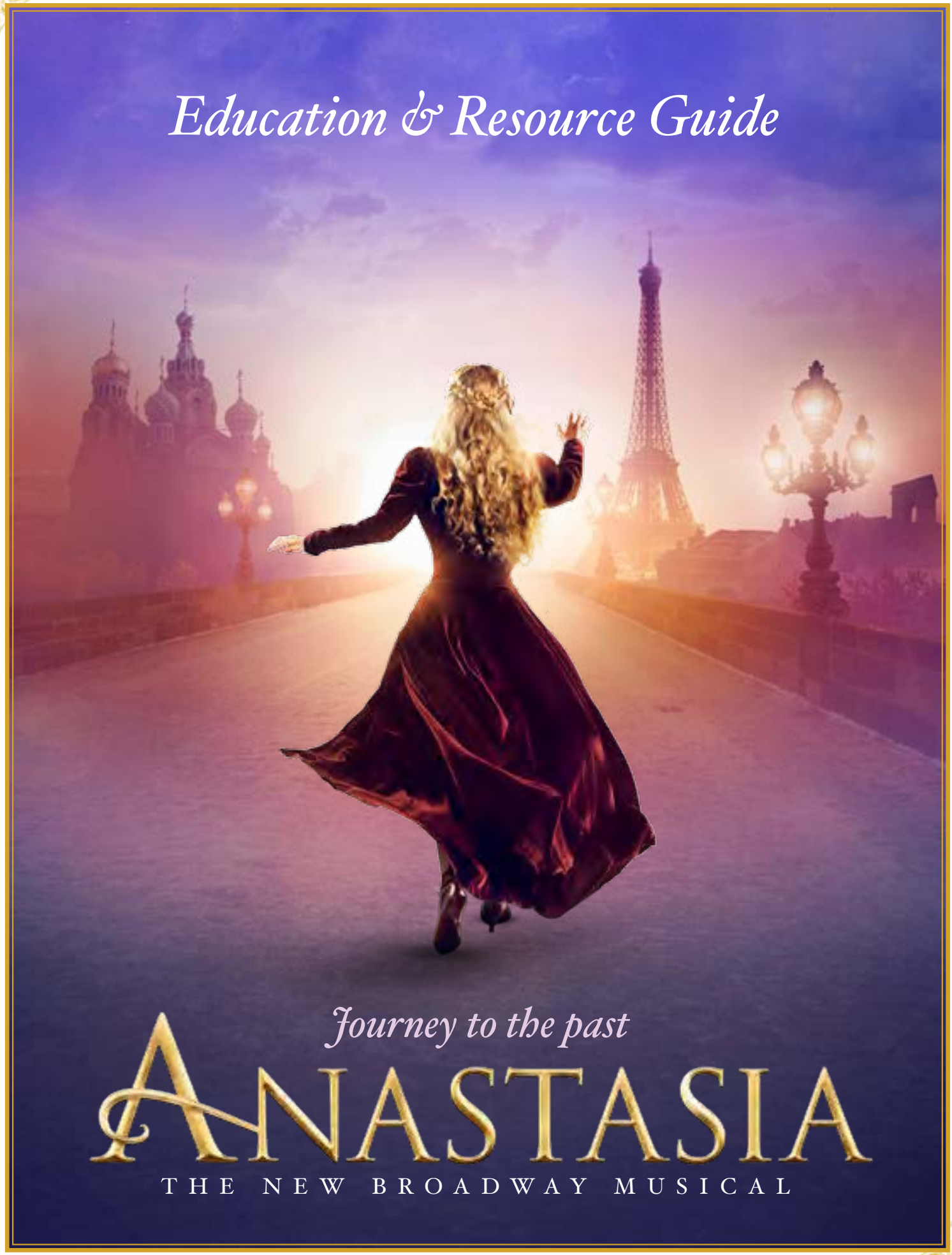
Education & Resource Guide



Journey to the past

ANASTASIA

THE NEW BROADWAY MUSICAL

Journey to the past

ANASTASIA

THE NEW BROADWAY MUSICAL

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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.

Meet the Characters

CHRISTY ALTOMARE AND THE COMPANY OF ANASTASIA, Hartford Stage

ANYA

When we first meet Anya, she is a lost soul, but one with great strength, pride, determination, and dignity. As the story progresses, she begins to discover her sense of self and the possibility that she may be the missing daughter of Tsar Nicholas.

DMITRY

The prince of St. Petersburg's black market, Dmitry is an opportunist trying to make it on the streets of Russia by selling stolen objects from the Tsarist past. He creates the scheme to find an Anastasia impersonator in order to gain the reward for her safe return. He's tough, persuasive, and daring.

DOWAGER EMPRESS

She is the formidable and imperious grandmother of Anastasia. Anastasia is her favorite grandchild, and she loves her with all her heart. She never gives up the belief that her granddaughter might be alive but finally, after years of enduring impersonators, she becomes bitter and hardened.

GLEB

Gleb is a son of the Russian revolution. As a career officer in the Bolshevik secret police, he is a passionate defender of the hard-won gains of the new order. His attraction to Anya puts him in violent conflict with himself. Which will he choose?

VLAD

Before the revolution, Vlad was a minor functionary at the imperial court. He's Dmitry's right hand man, and because of his romantic relationship with Lily, he arranges a meeting between Anya and the Dowager Empress.

LILY

The confidante and lady-in-waiting to the Dowager Empress. She's compassionate, respectful, and good at her job, but also delightful and worldly when she's not with the Dowager.

YOUNG ANASTASIA

The daughter of the Tsar of Russia. A sweet and impressionable young princess.

TSAR NICHOLAS

A loving father. Elegant. He tries to keep the peace between his mother, the Dowager Empress, and the Tsarina. As his youngest daughter grows into a young woman, he protects and guides her.

TSARINA ALEXANDRA

A stern mother. Very devout, brittle, paranoid about the collapsing regime and grief-stricken about the health of her son, the Tsarevich. Uncomfortable around her mother-in-law.

COUNT LEOPOLD

He's one of the presumptive Romanov heirs; a snob; a bit of a fop.

COUNT IPOLITOV

A dignified White Russian and intellectual, grief-stricken about leaving his homeland. Authoritative and formidable.

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

About the Creators

Darko Tresnjak

Why We Tell THIS Story...

My favorite Shakespeare plays are his late romances: ***Pericles***, ***Cymbeline***, ***The Winter's Tale*** and ***The Tempest***. They tell of families torn asunder, of long and perilous voyages, and of improbable yet heartbreaking reunions. They seem to encompass all of life's joys and sorrows. And at or near the center of each one is a mysterious and determined young woman.

The same is true of **ANASTASIA**. I have come to think of it as a theatrical romance and of the title character (whose name means "resurrection") as our Marina or Imogen. I suspect that everyone, but especially immigrant children like myself, who learn about separation and loss from an early age, has a need to believe in stories like **ANASTASIA**.

Since the recent DNA findings about the Romanov family, we just know for certain what we pretty much knew all along: Anna Anderson was not Anastasia. To me, that does not really matter. A fabrication gave birth to a myth, a modern romance. As Paulina says so movingly at the end of ***The Winter's Tale***: "It is required you do awake your faith."

—DARKO TRESNJAK, DIRECTOR

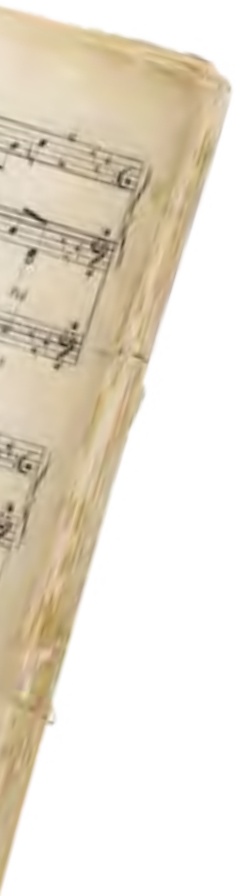
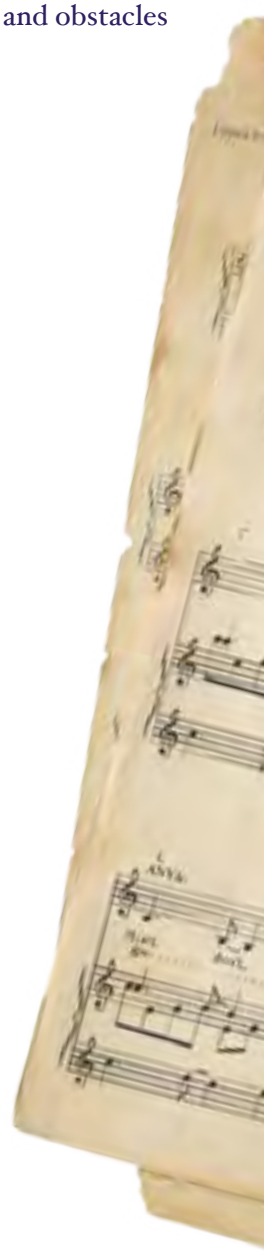
Peggy Hickey

Seeing ***Ragtime*** for the first time was a life changing event in my career. I was friends with the conductor who subsequently let me sit in the pit and immerse myself in the glorious work. The fusion of music, text and visuals combined to make me passionately interested in story telling through movement. In all honesty, it is a dream come true to work with Terrence McNally, Lynn Ahrens and Stephen Flaherty. I am still pinching myself. **ANASTASIA** spans countries, decades and movement styles using so many of the colors on my palette. I have enjoyed creating dances that range from ethnic troikas and mazurkas to jazz age Charlestons and imperial Russian ballet. My 15 year association with Darko has granted us a shared vocabulary and history which allows us to work ever more closely with a mutual passion and sense of purposeful storytelling.

—PEGGY HICKEY, CHOREOGRAPHER

Activity: Lyric Writing

Lynn Ahrens and Stephen Flaherty have been a songwriting team for many years. Ms. Ahrens writes the lyrics, or words, to the songs, and Mr. Flaherty writes the music. Their musicals include ***Once on This Island*** (1990), ***Ragtime*** (1998), ***Seussical*** (2000), and **ANASTASIA** (film – 1997, stage version – 2016).

Each of these stories features characters that must make daring choices to fulfill their dreams. Ahrens and Flaherty have perfected a songwriting process for exploring protagonists who push past fear and obstacles while on journeys of self-discovery.

Standards: CCSS. ELA-LITERACY.SL.6-12., NCAS.TH:Cr1.1.6.7.8.b, NCAS. TH:Cr2-6.7.8b., NCAS. TH:Cr2-II., NCAS. MU:Cr1.1.C.HSII.

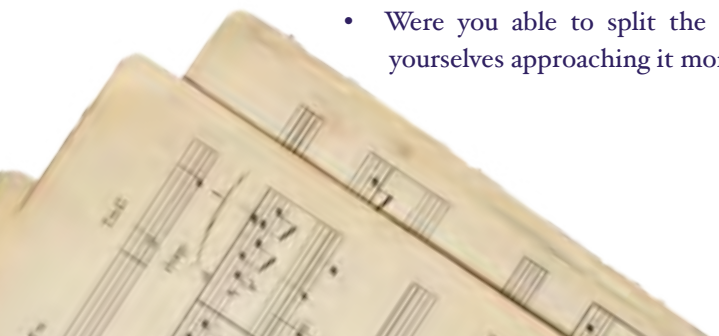
Procedure

1. Provide students with the lyrics below. You may wish to have students listen to the songs as well.
   - "Waiting for Life" from ***Once on This Island***
   - "Alone in the Universe" from ***Seussical***
   - "Wheels of a Dream" from ***Ragtime***
   - "Journey to the Past" from **ANASTASIA**

2. Discuss:
   - What similarities and differences do you notice among the song excerpts below?
   - Where do the lyrics employ techniques like repetition, imagery, rhyme, etc.?
   - How do they communicate a sense of passion? What does the character want?
   - What elements help create a sense of hope, promise, or determination?
   - How might the characters express who they are through lyrics? (Look for clues through dialect and accents.)

3. Put students in pairs and have them imagine their own story about a character who must overcome an obstacle and learn something new about themselves. It may be a character from a traditional fairy tale, a favorite book, or history. Have them write a song they sing as part of their story. Students should decide who will write the lyrics and who will write the melody. Start with just one verse and chorus. HINT: Students may find it useful to use a "rhyming dictionary." Then, allow students to share their character, story and song with the rest of the class.

4. Reflection:
   - Do you have a friend or relative who writes music or likes to make up their own songs? Would you ever collaborate with them to become a songwriting team?
   - Did you find it easy or hard to work with someone else creatively?
   - Were you able to split the responsibilities of lyrics and music, or did you find yourselves approaching it more holistically?



Derek Klena and Christy Altomare, ANASTASIA, Hartford Stage

Activity: Lyric Writing

TI MOUNE in "Waiting for Life to Begin" from ***Once on This Island***
(Ti Moune was orphaned in a storm as a young child. She was raised by a loving couple, but as she comes of age she feels she has some larger purpose in life.)

OH GODS, OH GODS,
ARE YOU THERE?
WHAT CAN I DO TO GET
YOU TO LOOK DOWN AND GIVE IN?

OH GODS, OH GODS,
HEAR MY PRAYER!
I'M HERE IN THE FIELD
WITH MY FEET ON THE GROUND
AND MY FATE IN THE AIR,
WAITING FOR LIFE TO BEGIN!

HORTON in "Alone in the Universe" from ***Seussical***
(Horton is an elephant who finds a tiny speck of dust and hears the Whos of Whoville crying out. No one believes that the tiny city of Whoville exists on the speck of dust, but Horton must protect them.)

THERE ARE SECRETS ON A LEAF,
IN THE WATER, IN THE AIR,
HIDDEN PLANETS, TINY WORLDS,
ALL INVISIBLE!
NOT A PERSON SEEMS TO KNOW.
NOT A PERSON SEEMS TO CARE.
THERE IS NO ONE WHO BELIEVES A
THING I SAY...

WELL, I'M FAIRLY CERTAIN
AT ONE TIME OR OTHER,
GREAT THINKERS ALL FEEL THIS WAY!

I'M ALONE IN THE UNIVERSE.
SO ALONE IN THE UNIVERSE.
I'VE FOUND MAGIC BUT THEY DON'T
SEE IT.

COALHOUSE in "Wheels of a Dream" from ***Ragtime***
(Coalhouse is a young African-American musician living in New York in the early 1900s. He has just bought one of the first cars and he and Sarah drive to a picnic where they imagine the future for their newborn son.)

I SEE HIS FACE.
I HEAR HIS HEARTBEAT.
I LOOK IN THOSE EYES.
HOW WISE THEY SEEM.
WELL, WHEN HE IS OLD ENOUGH
I WILL SHOW HIM AMERICA
AND HE WILL RIDE
ON THE WHEELS OF A DREAM.

ANYA in "Journey to the Past," **ANASTASIA**
(Anya, a Russian peasant with amnesia, is tasked with pretending to be the lost Princess Anastasia as she journeys to Paris with her travel companions. She does not remember her past... could she truly be Anastasia?)

HEART, DON'T FAIL ME NOW.
COURAGE, DON'T DESERT ME.
DON'T TURN BACK NOW THAT WE'RE
HERE!
PEOPLE ALWAYS SAY
LIFE IS FULL OF CHOICES.
NO ONE EVER MENTIONS FEAR!
OR HOW THE WORLD CAN SEEM SO VAST
ON A JOURNEY TO THE PAST...

SOMEWHERE DOWN THIS ROAD
I KNOW SOMEONE'S WAITING.
YEARS OF DREAMS JUST CAN'T BE WRONG.
ARMS WILL OPEN WIDE.
I'LL BE SAFE AND WANTED,
FIN'LLY HOME WHERE I BELONG!
WELL, STARTING NOW I'M LEARNING
FAST
ON THIS JOURNEY TO THE PAST...

A Backstage Look:

The Life of a Costume

The musical **ANASTASIA** is set against the backdrop of some of the most quickly changing times of the 20th Century. We begin in the twilight of the Russian Empire, continue through the Russian Revolution and end up in Paris in the 1920s. For Anya's most elegant costume in **ANASTASIA**, a 1920s Parisian gown, Costume Designer Linda Cho did a great deal of research, came up with an initial design, and then revised it extensively based on the available material. Here are the major stages of designing and realizing one of the most important costumes in the musical.

Original rendering of Anya's Act Two dress. Costume design by Linda Cho.

Phase 1: Design

The design of Anya's dress went through several changes. Costume Designer Linda Cho describes the process:

> *"The initial design was entirely different — a Vionnet bias pieced gown. When we were swatching [looking for fabrics] for the show, we looked everywhere for the perfect fabric: a soft drape, understated metallic shimmer, gentle small-scale pattern all in pale rose gold — a tall order. We even went so far as to have sample fabric milled in France and looked at having white fabric dyed and hand-painted the perfect color and texture.*
>
> *One day out in the stores, I saw a fabric that embodied the spirit of everything we had been looking for. However, knowing that the original design would not work for this fabric, I took various elements of my research to create a new dress."*

Fabric that inspired the redesign of Anya's dress.

A Backstage Look:

The Life of a Costume

Above images: 1920s inspiration for the new design.

Final rendering of Anya's Act Two dress. Costume design by Linda Cho.

A Backstage Look:

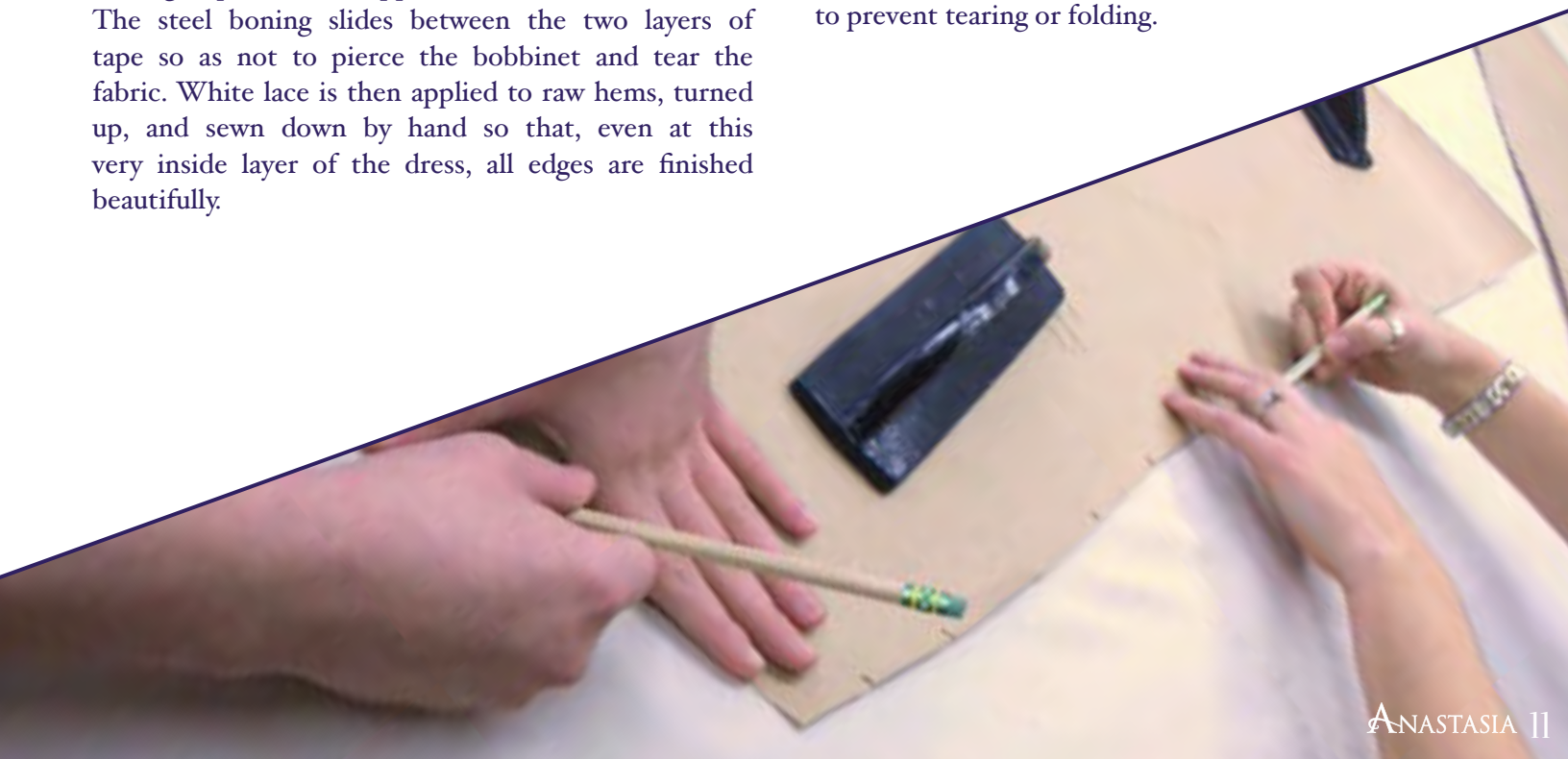
The Life of a Costume

Phase 2: Construction / Understructure and Boning

The first stage of building the costume is creating the understructure, which gives the dress its shape. The understructure is made from two layers of quilted bobbinet, or thin cotton netting. It took eight hours to quilt enough bobbinet so that the First Hand had enough to cut out the entire dress pattern. This process creates a strong but lightweight and low-profile layer that disappears under the fashion fabric of the dress. Boning tape is then applied to the understructure. The steel boning slides between the two layers of tape so as not to pierce the bobbinet and tear the fabric. White lace is then applied to raw hems, turned up, and sewn down by hand so that, even at this very inside layer of the dress, all edges are finished beautifully.

Phase 2: Construction / Patterning

The first layer of cream fashion fabric is cut out from paper patterns. The pattern is placed directly onto the fabric and, using weights to hold it in place, is lightly traced with a pencil to create the stitch line, along which the pieces of fabric are sewn together. The First Hand then measures away from the stitch line and draws a cut line, forming the seam allowance, which is between the stitched seam and the raw edge of the fabric. The paper patterns are hung on a rack when not in use to prevent tearing or folding.



A Backstage Look:

The Life of a Costume

Phase 2: Construction / Outer Layer

The outer layer of the dress is formed from a soft netted fabric decorated with sequins. To create the bottom shape of the dress, the sequins are carefully cut around and a new hem is created.

Phase 2: Construction / Assembly

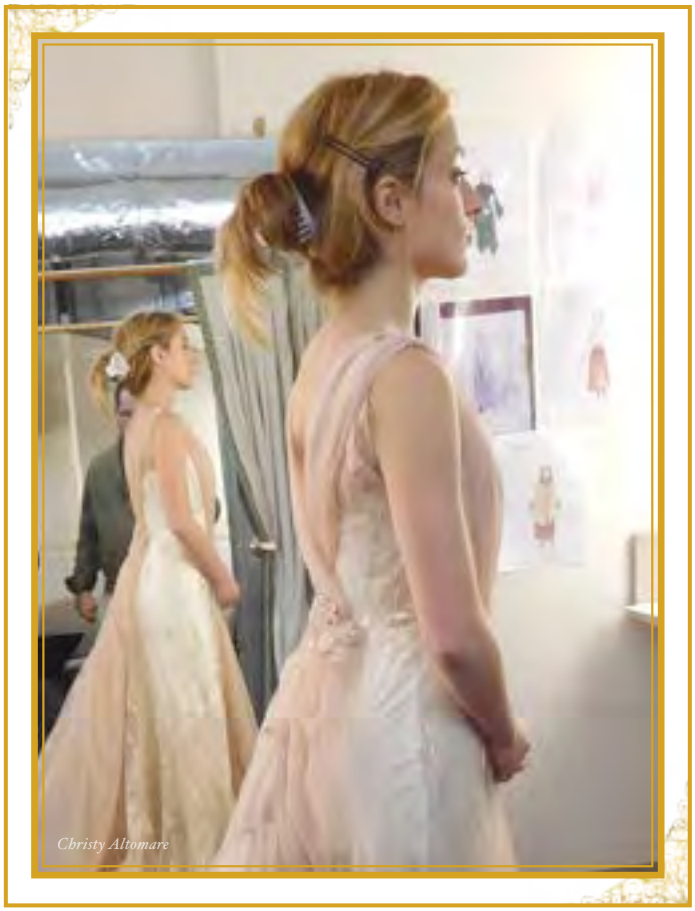
1. The Stitcher begins to sew together the panels of netting that will create the ruffle at the bottom of the dress.

2. The lace and netting are prepared for attachment to the dress.

3. The Draper gathers the ruffle for the bottom of the dress. Four different types of fabric are combined to form the train.

4. The three separate layers of the dress are married together—the understructure, the cream fashion fabric, and the net overlay — and the front drape of the dress is placed. The garment continues to take shape as the sequined bodice is attached and netting is added over the shoulders.

Christy Altomare



Christy Altomare

A Backstage Look:

The Life of a Costume

Phase 3: Fittings

It's time for fittings! **ANASTASIA** star Christy Altomare wears the nearly finished gown. The final fabric fitting will follow — based on observations made during this fitting, any necessary design or sizing changes will be made and beaded decorations will be added.

Did You Know?

- Initial measurements for **ANASTASIA** actors were taken months in advance in New York or at the actor's homes.
- The dress has four layers of fabric and a train but only weighs about 3.5 pounds.
- It took four people and close to 120 hours to build the dress, from draping to completion.

Activity:

Costume Creativity

Standards: NCAS. TH:Cr1.1.1., CCSS.ELA-LITERACY.SL.6-10.6

Procedure

1. Research & Design

Working in groups of 2-4, sketch (on paper or electronically) your own design for Anya's 1920s Parisian gown (or a costume for another character in **ANASTASIA**). For older students: Use the information included in this packet as well as your own research to make the costume appropriate for the time period.

2. Get "Swatching"

Look around your house and school for materials that could be used to make your costume. Be sure to locate all of the necessary items including understructure/boning if necessary. Be creative—wrapping paper, duct tape, old sheets, and even toilet paper can become beautiful pieces of clothing. Like Costume Designer Linda Cho, you may need to adjust your design slightly based on the materials you find, but that is just part of the process.

Final rendering of Dowager Empress. Costume design by Linda Cho.

Final rendering of Vlad. Costume design by Linda Cho.

3. Construct

Decide who will be the model and who will be the emcee for your costume fashion show. Start building the costume. Work together to create an exciting script for your emcee that describes your costume. For older students: Explain how your costume fits the time period, mood, and character. Pick some fitting music as well—this could be music from the musical, from 1920s Paris, or anything you feel expresses the character and costume.

4. Costume Parade/Fashion Show

Emcees rehearse your speech and models practice your best strut; now show off your super sweet duds in your very own fashion show! Note: The fashion show could be simple or elaborate. Feel free to invite guest judges and make it a competition.

5. Reflect

What challenges did you face when using found materials to create your costume? How are these challenges similar and different from the ones faced by costume designer Linda Cho? What did you most enjoy about designing and creating a costume?

Materials

- "The Life of a Costume" and 1920s culture research.
- Various everyday materials for costume construction such as duct tape, wrapping paper, trash bags, newspaper, toilet paper, etc. These items could be provided by the teacher or students.

Final rendering of Tsarina Alexandra. Costume design by Linda Cho.

Caroline O'Connor, Christy Altomare, Derek Klena and The Company of ANASTASIA, Hartford Stage

A Backstage Look/How It's Made

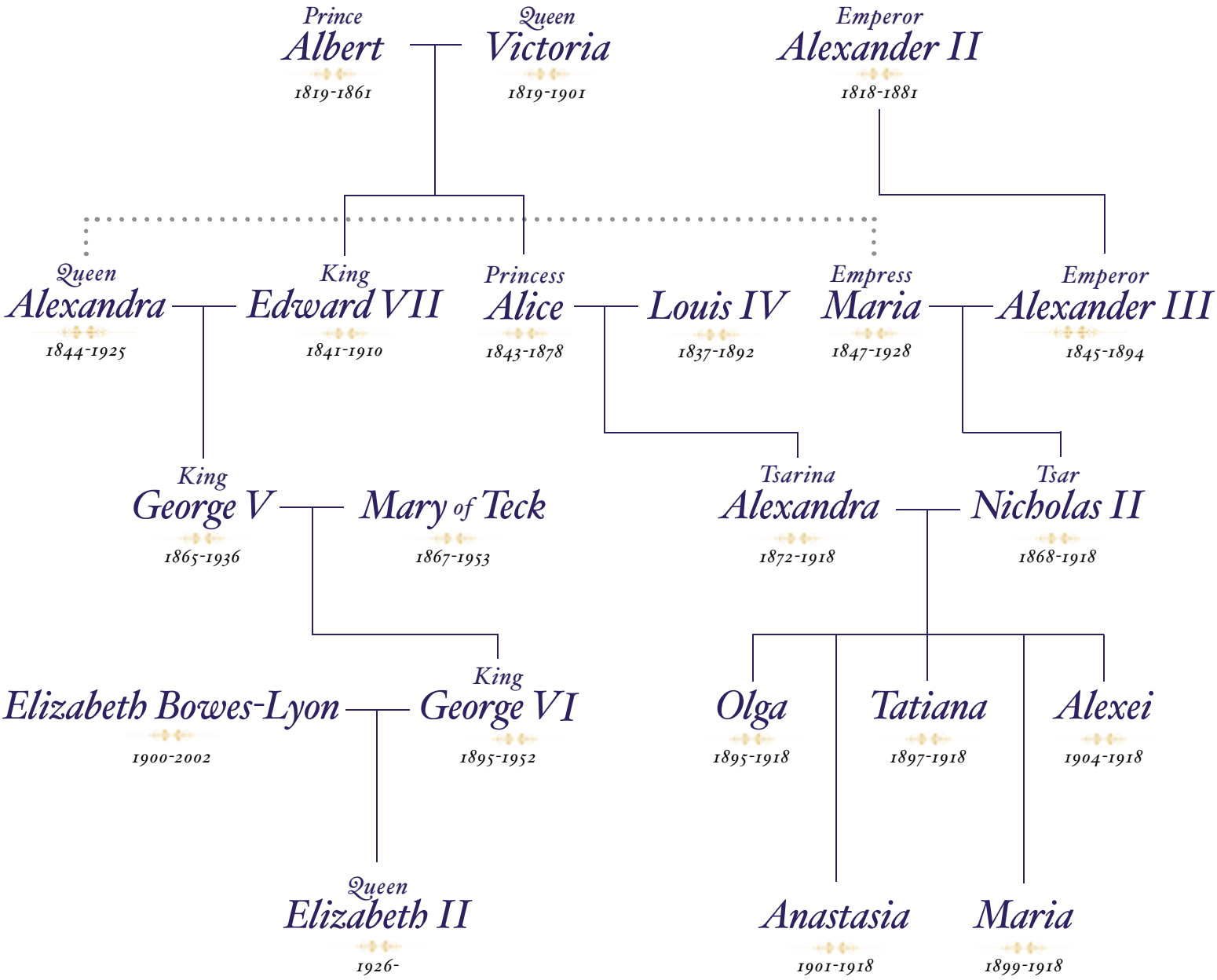
The Opera Drop

One of the pivotal moments in **ANASTASIA** is when Anya prepares to meet the Dowager Empress Maria, who may be her long-lost grandmother. The Dowager Empress is attending Tchaikovsky's ballet ***Swan Lake*** at the Opera House, and Vlad has arranged Anya to be presented to her as the "Grand Duchess Anastasia." In order to highlight the drama leading up to their meeting, Scenic Designer Alexander Dodge researched the Palais Garnier Opera House in Paris. From his set rendering, Hartford Stage's Scenic Charge Artist Curt Tomczyk and his team brought the famous opera curtain to life.

"One of the key components for a project of this scope is time and patience. It took a team of four people 600 hours to complete this drop based on the curtain at the Palais Garnier in Paris. We use the same methods as the Renaissance painters, such as Michelangelo on the Sistine Chapel—people have been painting in this style for 600 years or more. You can see our use of chiaroscuro (literally: light and dark) in the detail painting of the gold embroidery, and trompe l'oeil (French for "trick of the eye") in how we've painted the rope's shadow on the drape. We finished by adding flash lights/highlights also known as a tickle or twinkle of shine."

The Romanov Family

The Romanov and Saxe-Coburg, Gotha & Windsor Family Tree



L-R: Maria, Alexandra, Alexei, Olga, Tatiana, Nicholas II, Anastasia

Romanov Family Biographies

The musical **ANASTASIA** *is based on the story of Grand Duchess Anastasia Nikolaevna 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.

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":

- The fan is 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!"

Activity:

Choreograph the Ball

In the opening moments of **ANASTASIA**, there is a ball in the tradition of the Imperial Balls at the Winter Palace, which were filled with great pageantry. This is the only brief glimpse that we have of the entire Romanov family together; they are surrounded by guests and dancing. A director must think about all the action going on onstage at once. Try your hand at choreographing this scene!

Standards: NCAS.TH:Cr.1.1.6-II.a., NCAS.TH:Re9.1.HSIII.

Procedure

1. NOTE: This could be a teacher led, whole class activity or students could be divided into groups of 4-5. Choose 4 actors to play the characters in the scene: Anastasia, Alexei, the Tsarina and the Tsar. If doing this as a whole class activity, everyone else will play the guests of the Imperial Ball. Students should work in pairs to choreograph three counts of eight that they can repeat throughout the scene.

2. The 4 actors playing the main characters will work with the director (the classroom teacher, group members, or a student director in each group) to stage the following actions. The characters may move in and out of the dance, but these certain major actions must occur.
    a. Anastasia appears and is the center of attention.
    b. She dances with her little brother, Alexei, briefly, until the Tsarina ushers him away.
    c. Anastasia's father, the Tsar, invites her to dance. They dance.
    d. There is the sound of an explosion. Everyone—the royal family and their guests—reacts and stops dancing.
    e. The Tsar takes Anastasia's arm and continues the dance. The guests follow.

3. Once the groups have had time to work on their part of the scene, it's time to put everything together. Don't worry if it's a bit chaotic at first; that's what rehearsal is for!

4. Try the scene using different kinds of music. Ask students how the choice of music affects the feel of scene. Have students research Russian music that would have been popular in 1917.

5. Divide students into two groups. Each group will research and practice a popular Polish social dance popular in Russia at the time: the mazourka or the polonaise. (You can find step patterns and video on the internet). For music, try Chopin's Polonaise, Op. 53 and Mazurka for piano No. 13, in A Minor. Each group will present and teach their dance to the other half of the class.

5. Discuss the transition that happens in the musical after the first explosion at the ball. How does the production use dance and music to transition us from Old Russia to post-Revolution Russia ten years later?

The company of ANASTASIA, Hartford Stage

John Bolton, Christy Altomare, and Derek Klena, Hartford Stage

Activity:

Create Your Own Family Tree

In the song "Learn to Do It," Dmitry and Vlad quiz Anya on the Romanov family tree and details about her relatives.

Standards: CCAA.ELA-LITERACY.W.6-12., CCSS.ELA-LITERACY.W.6-12.

Procedure

1. Have students create (on paper or electronically) a family tree including themselves, their siblings, parents, aunts and uncles, grandparents and great grandparents.

2. Have students interview an older member of your family about their childhood using a prepared list of questions to ask. These could come from a class discussion, group brainstorm, or the individual students. Remind them as they hear stories from their relatives to be sure to leave room to ask more questions based on what they hear and to try to get them to include as many details as possible. Possible questions:
   a. How did others describe their personality as a child?
   b. Did they have a favorite pet?
   c. Which of their siblings were they closest to?
   d. Can they tell you about a time they got in trouble with their parents?
   e. What stories have been passed down from the older generations in our family?

3. Now students can write a narrative based on the interview. They could choose or be assigned the genre—a short story? Non-fiction biography? A poem, song, or dramatic scene? Have students share their pieces.
   For Further Discussion:
   - In a hotel room in France, Maria Feodorovna tests Anya on her true identity by asking her personal questions about her childhood and relationship with her grandmother, beyond the history of her family tree. If you had to prove your true identity to your family, what are some facts that no one else knows?
   - What do you think Maria Feodorovna means when, near the end of the musical, she tells Anya: "I am unreliable: I am a historian of the heart?"
   - How does the musical **ANASTASIA** draw upon the Romanov story, and where does it differ?

Activity: Adapting a Legend

The company of ANASTASIA, Hartford Stage

Early in the morning of July 17, 1918, Czar Nicholas of Russia and his family were killed by members of a Bolshevik revolutionary group. However, rumors persisted for years afterward that the Czar's youngest daughter, Anastasia, had survived the attack. Over the years, several imposters came forward and claimed to be Anastasia. The most notable of these was Anna Anderson; she bore a striking resemblance to the girl and even knew many personal details of her life. Anderson's claim was finally denounced in 1994, when a posthumous DNA test proved that she was in no way related to the Romanov family.

The legend of the lost Grand Duchess was likewise bolstered by the 1991 announcement that nine bodies of Romanov family members and servants had been found in an unmarked grave, but that the bodies of one of the daughters and the younger brother Alexei remained unaccounted for. The mystery went on until 2007, when bone fragments belonging to a boy aged 14-16 and a girl aged 17-24 were found in another unmarked grave nearby; DNA tests sadly concluded that the remains were the two missing members of the Romanov family.

While the true story of Anastasia has a sad conclusion, the legend surrounding the lost Grand Duchess lives on. It has inspired many books, films, and now a Broadway musical. Each version presents a slightly different take on the tale.

Standards: CCSS.ELA-LITERACY.W.6-12., CCSS.ELA-LITERACY.R.7.7., NCAS.TH:Cn.11.2.8.

Procedure

1. Research another famous legend. Some examples could include the Lost City of Atlantis, the Fountain of Youth, the Lost Colony of Roanoke, King Arthur, or Bigfoot. Write your own summarized adaptation of the story.

Things to Think About

- You may need to incorporate additional characters to help tell the story. Who are these people, and how do they relate to the existing characters in your legend?
- Think of your intended audience. Is your version of the story for children? For teens? Adults? How does this shape the way you tell your story?
- In what format is your story intended to be told? How do the restrictions or freedoms of this format shape the way you write it?
  - **Novel** – As the story plays out in the reader's imagination, there are few restrictions on what can or can't be included.
  - **Film** (Animated or Live Action) – You can present a broad spectrum of scenes, though you may be confined by budget. Story must be able to be told in approximately 90 minutes.
  - **Stage** – There is great potential for intimate, emotion-packed retelling, but limited by what you are able to create on a stage (i.e., no car chases, etc.)

2. Have students share their work!

Activity: Home Memory Collage

Christy Altomare and the company of ANASTASIA, Hartford Stage

> DANCING BEARS,
> PAINTED WINGS,
> THINGS I ALMOST REMEMBER,
> AND A SONG SOMEONE SINGS
> ONCE UPON A DECEMBER.
> SOMEONE HOLDS ME SAFE AND WARM.
> HORSES PRANCE THROUGH A SILVER STORM.
> FIGURES DANCING GRACEFULLY
> ACROSS MY MEMORY...
>
> - "Once Upon a December," **ANASTASIA**

In the song "Once Upon a December," Anya struggles to make sense of images from her childhood. These memories are indistinct and somewhat abstract—not full scenes of moments with her family, but rather fleeting images. If we were to put these images on paper in the form of a collage, it might look something like this:

Standards:NCAS.VA:Cr2.3.8a., NCAS. MU:Cr1.1.C.HSII.

Procedure

1. Students should brainstorm images from their childhood by asking: when you think back on your own life, what images come to mind? (They could be things you saw, games you played, food you ate, etc.)

2. Now, have students make a collage (electronic or by hand) of the images that form their childhood. Remember that some may be literal, and some may be more abstract.

3. Allow students to share collages and describe the memory inspired by each image. BONUS: Allow students to find a piece of music that captures the sound and mood of their collage.

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 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.

Franz Ferdinand

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.

Karl Marx

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.

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.

Tsar Nicholas II

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.

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 begin 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?

Activity:

Gleb Character Analysis

The character of Gleb faces an interesting internal conflict. He is the "face" of the Russian Revolution for the audience—he believes wholeheartedly that the Bolsheviks were right in assassinating the royal family and turning Russia into a Communist state. However, throughout the play he struggles between staying true to his beliefs and his growing fascination with the mysterious girl, Anya, who may or may not represent everything he was taught to hate.

In order to clearly portray a character on stage, an actor must first try to figure out who that character is—what his background is, what are his innermost thoughts, and what motivates the choices he makes throughout the show. To do this, an actor will often create a character analysis.

Standards: CCSS.ELA-LITERACY.W.6-12., NCAS.TH:Cr1.1.6.7.8.c., NCAS.TH:Cr1.1.HSI.

Procedure

Part 1:
You may wish to assign a format or allow students to choose their product. These could include an essay, outline, collage, etc. They should include the following:

- **Background** – What do we know about Gleb's childhood? His father was a Chekist guard who played an integral role in the assassination of Tzar Nicholas and his family. How might that have shaped who Gleb is today?
- **Ethics** – Does the character make just or unjust choices? Does he believe them to be just or unjust? Is this different from how the other characters view his choices?
- **Motivation** – Why does Gleb do the things he does throughout the play? What goal is he working toward?
- **Interpersonal Relationships** – How does Gleb interact with the other characters in the play? Is the way he communicates with Anya different than the way he communicates with Gorlinski? How dohis interactions with Anya change throughout the play? Why might that be?
- **Read Between the Lines** – Often what a character does not say is as important as what he or she does say. What do you think Gleb is holding back, that he does not share with the other characters or the audience? What are his fears? His dreams? His insecurities? Things of which he's proud? Try to root these choices in the reality of the play.
- **Consider the Context** – 1920's Russia was a far different time and place from where and how we live today. Try not to make judgments about the past. While in hindsight, we know how Bolshevik Russia ended up, it is a new, exciting political climate for Gleb. How does the period in which he lives inform the way he acts? How does his social status inform his interactions with other characters in the play?

Final rendering of Gleb.
Costume design by Linda Cho.

Activity:

Missing Scene

Final renderings of Gleb. Costume design by Linda Cho.

Part 1:
Gleb grew up in Yekaterinburg, near where the Romanov family was held prior to their assassination. His father was one of the Chekist guards who held the family prisoner, and may have been involved in their deaths. Gleb has vague memories of the night they were killed. In the song, "A Simple Thing," he sings:

I HEARD THE CHILDREN
AS THEY SANG, BEYOND THE GATE.
I SAW MY FATHER, ON PATROL.
I HEARD THE GUN FIRE
ON THE NIGHT THEY MET THEIR FATE.
MY FATHER PLAYED HIS ROLE.

The events of that night clearly had a lasting impact on Gleb's father. While Gleb was proud of his father for standing up for his country, something that happened that night changed his father. He lived the rest of his life as a haunted man.

MY FATHER SHOOK HIS HEAD.
AND TOLD ME NOT TO ASK.
MY MOTHER SAID HE DIED OF SHAME.
BUT I BELIEVE HE DID A PROUD AND
VITAL TASK.

Have students write a "missing" flashback scene between Gleb and his father. Some questions to consider:

1. Knowing the two men's differing perspectives on the night Anastasia's family was killed, what do they talk about?

2. Why did Gleb's father's demeanor change so abruptly after that night?

3. Did something happen to change his belief in the Bolshevik cause?

4. Does Gleb try to influence his father in any way?

5. Does his father try to influence him? Is either one successful?

6. How might this conversation influence Gleb today? Does it play a role in his final scene of the play?

Activity:

Social Status Walk

Standards: TH:Pr.4.1.6b, TH:Pr.5.1.7a, TH:Cr1.1.III.

Procedure

1. Ask students to explain the word "status." According to the Merriam-Webster dictionary, status is defined as the position or rank of someone or something when compared to others in a society, organization, group, etc.

2. Brainstorm different social statuses (or classes) that might have existed in Anastasia's time—for example: royalty, nobility, wealthy merchants, factory workers, and peasants or beggars. How might these peoples' lives impact the way they stand? The way they move? (For instance, a beggar might have very sore feet from walking in ill-fitting shoes, or they might not have enough clothing to keep warm.)

3. Have students find their own personal space around the room. At the teacher's cue, have them start walking around in a neutral state. When you announce a different status, the students should continue to move about the room, but change their movement style to fit how they think someone of that status might move. This should be a silent exercise that solely focuses on movement.

4. **STATUS CARD GAME:**
   - Hand each student a card from a deck of cards—but tell them not to look at their card. The cards will give each student a status; jokers and ones are the lowest status, while kings are the highest. Brainstorm with students how this might translate into Russian society (i.e., low cards might be beggars; middle might be factory workers, farmers, merchants; higher cards could be nobility and royalty.)
   - Ask each student to hold their card up to their forehead. The student should not be able to see his or her own status, but can see the statuses of the other members of the group. Ask the students not to reveal each other's statuses, or the game won't work.
   - Split students into groups of 4-6. Announce to the students that they have all arrived at Market Day in town. In their small groups, they should begin to improvise a scene in which they are all wandering through the market stalls. Each student should try to behave toward the other student the way they might to someone of that rank. For example, if you see a student has a queen or king card, you might bow low and say "Your Majesty," whereas if you saw a student has a 1 or 2 card, you might offer her some pretend coins or wrinkle your nose and look away. Each student should also try to listen to the clues given to them by the other students and gradually try to adopt the mannerisms they associate with what they believe their status to be.
   - Once the group has improvised for about 5-10 minutes, ask them to stop and line up in status order (lowest to highest) to see if they got it right.
   - If you wish, you can play multiple rounds of this game, changing the statuses each time, as well as the location. Other potential locations might include an event at the Palace, a coaching inn full of travelers, or the docks.

5. Reflect:
   - The middle cards are often the hardest to get ordered correctly. Why might this be?
   - As a class, discuss the non-verbal behaviors that are often associated with low and high status. Ask students how it felt to be treated as low-status or high-status.
   - In the play, Anya goes through many different changes in social status. She begins the story as a princess, or Grand Duchess. When we see her again, she is a very poor street sweeper. Dmitry and Vlad then turn her into a lady that would be accepted in Parisian high society, before she gives it all up to live a simple life with Dmitry. How do you think each change in status affected her? Did any elements of her previous statuses carry over? Did she learn anything from them?

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 Illyich 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 Demoiselles d'Avignon."

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.

John Bolton, Caroline O'Connor and the company of ANASTASIA, Hartford Stage

Cultural Figures

For Further Discussion:

1. Paris in the 1920s served as a hub of artistic activity. What are some present-day hubs of art, music, film, and theatre? What are some present-day hubs of technological innovation? How do you think these places come to be?

2. The Paris where Anya, Dmitry and Vlad arrive in the second act stands in stark contrast to the St. Petersburg from which they came. How do the designers of the production help us to feel the vibes of these two very different worlds of the play? Think like a designer: what colors, images and sounds dominate the landscape of Russia? What colors, images and sounds characterize Paris?

Gertrude Stein's Paris home

Activity: A Paris Salon

Standards: NCAS.TH:Cn.11.2.I. • CCAA.ELA-LITERACY.W.6-12 • CCSS. ELA-LITERACY.SL.6-12. • NCAS.TH:Cr1.1.6.7.8.b.

Procedure

1920s Paris was a major hub of art and culture. Some of the world's most famous artists and creative thinkers made their home in the city during this period. In this golden age of culture, much of Paris' social scene revolved around salons. These salons were gatherings of people in the living room of a host (also frequently a member of the artistic or literary community). There, guests would socialize, amuse one another and increase their breadth of knowledge through conversation with the other talented individuals present.

1. Choosing a Character: Split the class into groups of 5-7 students. Each group will be an individual group of characters participating in an afternoon salon at the Paris home of Gertrude Stein. Look at the list of French Cultural Figures in the 1920s and choose which characters you would like to play. Students may also choose to research and portray other cultural icons who lived in Paris during this period, including the following:
    1. William Faulkner – American author
    2. F.Scott Fitzgerald – American author
    3. Zelda Fitzgerald – American socialite and author
    4. Cole Porter – American composer
    5. Juan Belmonte – Spanish bullfighter
    6. Diego Rivera – Mexican artist
    7. Jean Cocteau – French playwright and filmmaker
    8. Edith Wharton – American author
    9. Salvador Dali – Spanish artist
    10. Samuel Beckett – Irish playwright
    11. Dorothy Parker – American author and satirist

2. Understanding the Character: Encourage each student to think about his or her character, and how that character might come to life. For example:
    1. What was your character's early life like? Has that influenced your character to be somewhat jaded by the world? Excited by it?
    2. Is your character extroverted or introverted? Does he or she enjoy being the center of attention, actively try to avoid it, or fall somewhere in between?
    3. How does the time period influence the way your character moves? For instance, these salons took place in the 1920s. Women would generally wear dresses or skirts, though newly shortened hemlines allowed for more freedom. They would also generally be wearing at least a small heel. For this sort of event, gentlemen would generally wear dress shoes and either a suit or trousers and a vest or jacket. People generally sit, stand, and walk differently in these types of clothes than they do in modern jeans and sneakers.
    4. Does your character's profession perhaps inform the way he or she moves? For instance, do you think a playwright moves differently from a painter? Or a bullfighter?

3. Becoming the Character: Have the students find their own personal space in which to stand somewhere in the room.
    1. Ask them to imagine that they are now their character, and to think about how that character might hold him or herself differently. Ask the students to try and incorporate those changes into their own bodies.
    2. Ask the students to walk around the room as their characters. They are not interacting with each other and talking, just "walking in their character's shoes."
    3. Announce that each character is on his or her way to an afternoon salon at the home of Gertrude Stein. While they are walking, someone on the street recognizes their character and is a big fan of their work. How does your character react? Are you embarrassed by the attention? Annoyed by it? Do you enjoy it?

Gertrude Stein's Paris home

Activity:

A Paris Salon

4. Preparing for the Salon: Reflect as a group. What did you learn about your characters? Did anything surprise you or get you thinking? Now think about the coming salon. As a group, brainstorm the sorts of things people talk about at a party. Encourage each student to think about how his or her character might feel about each topic—is this something that would inspire their character to talk a lot? Might this anger him into a heated debate? Might it annoy him?

5. Attending the Salon: Divide your students up into their groups of 5-7 and tell them they have now arrived at the Paris home of Gertrude Stein, and for the next 10-15 minutes, they are to meet and converse with the other characters in attendance. They should engage in lively conversation with other characters and perhaps learn something that could inspire their own character's creativity in the process. Gertrude Stein encouraged her guests to "speak strongly and with intelligence," so characters are encouraged to be bold.
   1. Which people does your character find interesting or amusing?
   2. Is there anyone with whom you feel conflict?
   3. What does your character get out of these conversations? Might it be useful in your next work?
   4. How is this environment different from your home country? What do you get out of being in Paris right now?

For Further Discussion:

Think about some of the most influential cultural figures in the world today. *(For example - Beyonce, Steven Spielberg, J.K. Rowling, Mark Zuckerberg and Jennifer Lawrence.)* What do you think would happen if you got them all together in a room under similar circumstances? How might they interact? How might their works be influenced by each other? How do colors, images and sounds characterize Paris?

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