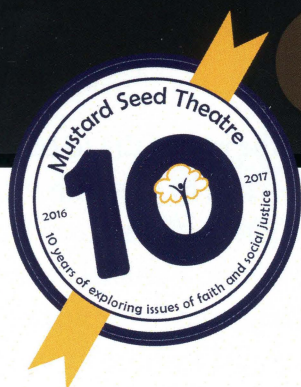




Kindertransport

by Diane Samuels

August 19 - September 4, 2016



Mustard Seed Theatre

6800 Wydown Blvd.

St. Louis, MO 63102

314-719-8060

www.mustardseedtheatre.com

Cast



Kirsten De Broux (*Lil*) has been acting professionally in St. Louis for nigh on 20 years. She has been honored to be directed by Dr. Jent several times over and learns much from these journeys. She is thrilled to be sharing the stage with this exceptional group of actors -having worked with most of them- and especially giddy to finally share scenes with Mrs. Hand. She has collaborated with St. Louis' finest actors, the most talented of designers, producers, and directors. Mrs. De Broux has recently been bitten quite thoroughly by the

directing bug and looks forward to pursuing that creative path. Many thanks to all who gave this production breath...and wings; especially Nancy Bell for giving us the proper dialect to accompany our breaths. So much love to my husband and children for sharing me...and running lines. As always, for Ommi.



Michelle Hand (*Evelyn*) is very happy to return to the MST stage, having previously appeared in their productions of *Remnant*, *Fires in the Mirror* (Kevin Kline Nomination), *Till We Have Faces*, *Imaginary Jesus* and *Falling* (Kevin Kline Nomination). You can see her later this season as one of the Mundy sisters in *Dancing at Lughnasa*. And while each play she does with Deanna quickly replaces the last as a favorite, the chance to tell this story about these mothers and daughters, with this exemplary group of actors, production staff and crew, is truly special indeed. Thank you D and thank you Tim and Liv for your love and support and to you Mr. Welch, for starting it all.

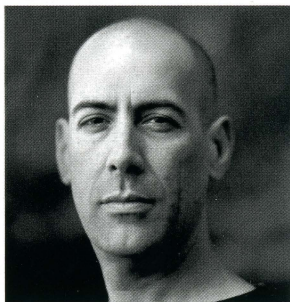


Katy Keating (*Faith*) is a theatre artist in the St. Louis area. She is thrilled to be working with the wonderful people at Mustard Seed Theatre! Katy is the Artistic Director and Co-Founder of Poor Monsters and the Executive Director at ERA. She co-adapted and performed in *To Who Should I Complain?*, and co-wrote, co-directed, and performed in *Or What You Will*. Recently, she appeared in *And In This Corner... Cassius Clay* and *Talkin' Trash* at Metro Theater Company, and *The Runaway Cupcake* at OnSite Theatre

Company. Big thanks to the cast, crew, and Deanna for being rockstars. Huge thanks to each of you in the audience for coming to see *Kindertransport*.

Brian J. Rolf (*Ensemble*) is proud to be working alongside so many amazing artists in this, his first show for Mustard Seed.

Mr. Rolf is a graduate student at Fontbonne University.





Hannah Ryan (*Eva*) has been longtime fan of Mustard Seed Theater and is so excited to finally be a part of a play! She has worked with such companies as That Uppity Theater Company, Slightly Askew Theater Ensemble, Opera Theater of St. Louis, Shakespeare Festival St. Louis, and The Repertory Theater of St. Louis. Her favorite roles include Helen Keller (*The Miracle Worker*), Frau Schneider (*Cabaret*), Morse (*One Flew Over a Cuckoo's Nest*), and Elizabeth Bennett for which she won a Cappie Award for Best Actress in a Play (*Pride and Prejudice*). She is

looking forward to her senior year at Clayton High School. She wants to thank her parents and grandparents for their constant love and support!



Kelley Weber (*Helga*) celebrates her 6th play at MST, her 7th play under the direction of Deanna Jent, and the 3rd play where she's had the opportunity to share the stage with her daughter, Hannah. Truly an embarrassment of riches. Kelley was last seen as Artie in last season's production of *Eleemosynary* and can be seen later this season in MST's production of *Dancing at Lughnasa*. She teaches acting and directs theater at Clayton High School and holds her MFA in Acting and Directing from UMKC and the Kansas City Rep.

Crew



Deanna Jent (*Director*) is the Artistic Director of Mustard Seed Theatre and a Professor of Theatre at Fontbonne University, where she's been teaching since 1995. Next on her "director's" plate is the revival of *All is Calm: The Christmas Truce of 1914*, which won St. Louis Theatre Circle awards for Best Production of a Musical, Best Ensemble in a Musical, Best Musical Director and Best Director. In the Spring Deanna will be working with Fontbonne students on a collaboratively created production of *The Trojan Women*. She was nominated five times

for the Kevin Kline "Best Director" Award and won "Best Director of a Musical" for her 2011 production of *Godspell*. She has written stage adaptations of the novels *Pride and Prejudice* by Jane Austen, *Till We Have Faces* by C.S. Lewis and *Imaginary Jesus* by Matt Mikalatos. Her play *Falling* won the Kevin Kline award for Best New Play of 2011 and was nominated for a Drama Desk Best Play award following its Off-Broadway run in 2012. *Falling* recently played in Singapore and has been translated into Portuguese for a production in Brazil in 2016. She has directed at professional theaters throughout St. Louis, including the New Jewish Theatre, Shakespeare Festival St. Louis Touring Company, The Orange Girls, ACT Inc., Stray Dog Theatre, and St. Louis Shakespeare. Thanks as always to her husband Steve and children Lindsey, Christopher and Andy.



Ariella Rovinsky (AD) is a student at Fontbonne University and is assistant directing for the first time. She was a part of Fontbonne's production of *Playhouse Creatures*.

Traci Clapper (SM)

has had a wonderful time stage managing this talented cast and creative team! Traci holds a BA in Performing Arts with a concentration in Arts

Management. Now that she is graduated, she plans to continue to learn and explore in the realms of stage management and lighting, and really whatever other opportunities come her way. Other than MST and FBU, she has worked with Opera

Theatre of Saint Louis, HotCity, COCA, and Max & Louie Productions. Traci would like to thank her family, her MST family, EMT, and Bess for always being so supportive, especially throughout this post-graduate transition.



Maram Samaha (ASM) is a student at Webster University pursuing a BFA in Stage Management and BS in Computer Science. She has worked at Western Playhouse, Tent Theatre, Repertory Theatre of Saint Louis, Opera Theatre of Saint Louis, and now Mustard Seed Theatre. She looks forward to see where her path takes her to help improve the world with the power of the arts and technology.

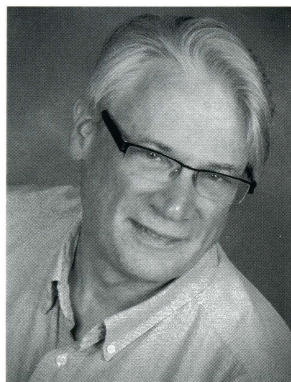


Nancy Bell (Voice Coach) is an actor, director, playwright and vocal coach, and is thrilled to be working on this beautiful play. www.nancyellenbell.com

Marlene Coveyou (German Language Consultant) is the granddaughter of a Lithuanian linguist on one side and a German housekeeper on the other. Much of what she knows

about languages, and long-suffering, she owes to them. Marlene first went to Germany at age fifteen and went back many times to continue exploring the "Old Country". She first explored her facility with accents for the stage under Leo Wringer of the RSC at BADA in Oxford, England, and currently teaches Shakespearean performance. For Opa and for Oma.





Michael Sullivan (*Lighting Design*) is a Mustard Seed Resident Artist, an Associate Professor in the theatre program at Fontbonne, the Technical Director and resident Lighting Designer. Michael's Mustard Seed Theatre lighting designs include *The Amish Project*, *All is Calm* (Theatre Circle Award), and *An Almost Holy Picture* (Kline nomination). Michael's work at other theatres around St. Louis includes *Way to Heaven* (Theatre Circle Award) at New Jewish Theatre and *Maple and Vine* (Theatre Circle nomination) at HotCity Theatre. Michael will also be designing the lighting for *Dancing at Lughnasa* for Mustard Seed, later this season. Much love to Jane, Mark and Zoe.



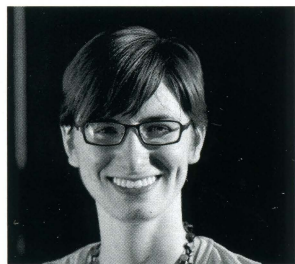
Jane Sullivan (*Costume Design*) was a theatre educator at Jefferson College for twenty-seven years before her recent retirement. She designed costumes for *Shadowlands*, *Godspell*, *Going to See the Elephant*, *All is Calm*, *Falling*, *The Amish Project* and *Bosnian American* for Mustard Seed Theatre; and *Reality* and *The Divine Sister* for Hotcity. Jane has also worked with ACT INC, Dramatic License Productions and Ozark Actors Studio. She designed *Twelfth Night*, *A Piece of My Heart*, *The Children's Hour* and *Nunsense* for Fontbonne University. Jane is a member of the Mustard Seed Theatre staff. Thanks to Deanna and the cast and crew for this wonderful experience. And thanks to Michael, Mark and Zoe for their encouragement, love and support.



Zoe Sullivan (*Sound Designer*) is a graduate of Fontbonne University's Performing Arts program (2014) with an emphasis in Acting/Directing. She is proud to have started her Sound Design career with Mustard Seed Theater back in 2011 with their first production of *Falling* by Deanna Jent. Some of her favorite MST credits since then include *The Human Terrain*, *An Invitation Out*, *The Amish Project*, & *Bosnian/American: The Dance for Life*. She will also be sound designing the FBU student production of *Crumble: Lay Me Down* Justin Timberlake and the New Jewish Theater production of *Driving Miss Daisy*, both this fall. Many thanks to Deanna and Meg for the opportunities and to her parents/Jenny for the tough love. GO SEE A PLAY!



Meg Brinkley (*Props Manager*) has designed and managed props for many companies around town, including Opera Theatre St Louis, Shakespeare Festival St Louis, New Jewish Theatre, Act Inc, and HotCity. Thanks to the MST family for the opportunities, the pleasure of working with such a wonderful team, and the support! Much love to Chuck, her 3 sons, & coffee.



Kyra Bishop (*Set Design*) is excited to be back at Mustard Seed Theatre, where she previously designed *Bosnian/American*, *Eleemosynary*, *The Amish Project*, *All is Calm* and *Gee's Bend*. Other St. Louis area design credits include *Tosca*, *Rigoletto*, *Don Giovanni*, and *A Streetcar Named Desire* (Union Avenue Opera), *The Rime of the Ancient Mariner* (Upstream); *Richard III* and *Blood Reigns* (St. Louis Shakespeare); *Underneath the Lintel*, and *Imagining Madoff* (New Jewish); and *Reality* (HotCity). She holds a BFA in Scenic Design from the Conservatory of Theatre Arts at Webster University. www.kyrabishopdesign.com

Background to the Kindertransport (Children's Transport):

The Nazi gaining of power in the 1930's signaled a huge escalation in anti-semitic activity in Germany. The first organized attack on the Jews was in April 1933 – a boycott of Jewish businesses was instigated and triggered much violence. A series of laws ensued, increasingly excluding Jews from public life. The most notorious of these were the Nuremberg Laws – the Reich Citizenship Act, depriving Jews of their citizenship, and the Act for the Protection of German Blood and German Honour. This latter law prohibited marriage or extramarital relations between 'Jews and nationals of German or allied blood' in order to ensure the survival of the German race. Later measures required that all Jewish passports were marked with the letter J – in addition Jews were banned from places of public entertainment and cultural institutions, had their driving licenses revoked, their property confiscated and were often forced to live together in communal Jewish houses

In November, 1938, a German diplomat in Paris was killed by a young Jew and the Nazis reacted with a violent pogrom: thousands of Jewish businesses and institutions were destroyed, Jews were

assaulted, killed and 30,000 herded into concentrations camps. In response to this violence (called “Kristallnacht”) the British-based Movement for the Care of Children from Germany was formed.

Private citizens or organizations had to guarantee payment for each child’s care, education and eventual emigration from Britain. In return, the British government agreed to allow unaccompanied refugee children to enter the country on temporary travel visas. It was understood at the time that when the “crisis was over,” the children would return to their families. Parents or guardians could not accompany the children.

Jewish organizations inside the Greater German Reich planned the transports. Children chosen for a Kindertransport convoy traveled by train to ports in Belgium and the Netherlands, from where they sailed to Harwich. The first Kindertransport arrived on December 2, 1938. The last transport from Germany left on September 1, 1939, just as World War II began.

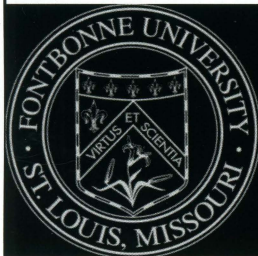
Many organizations and individuals participated in the rescue operation. Jews, Quakers and Christians of many denominations worked together to bring refugee children to Britain. About half of the children lived with foster families. The others stayed in hostels, schools or on farms throughout Great Britain. In all, the rescue operations brought between nine and ten thousand children from German, Austria, Czechoslovakia and Poland to Great Britain. Some 7,500 of those children were Jewish.

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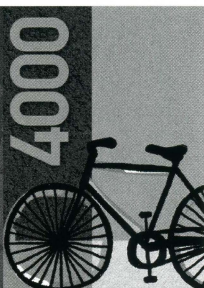
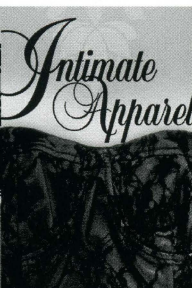
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All Is *Calm*

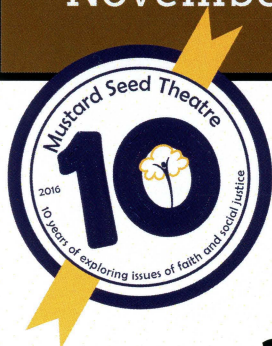
The Christmas Truce of 1914



by Peter Rothstein

with musical arrangement by
Erick Lichte & Timothy C. Takach

November 11 - December 4, 2016



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