

# Rebecca Schull



## Journey into the WHIRLWIND

Rebecca Schull is Eugenia Ginzburg imprisoned in Stalinist Russia. Ginzburg should have become a statistic. Instead this wife, mother and journalist not only survived decades in prison but forced a nation to look into its soul.



“Rebecca Schull is  
e x c e p t i o n a l .”

*Los Angeles Times*

“An **exceptional** study in human vigilance and fortitude in the face of total absurdity. Schull makes us live Ginzburg’s trauma by osmosis. She has the intelligence, the world weariness, the right amount of age. As a writer she has done an equally balanced job. It’s a beautifully put-together script.”  
*The Los Angeles Times*

“**Powerful** evidence of this most bloody time in the Soviet Union.”  
*Panorama, L.A.*

The images she evokes of harrowing events are clear and controlled. For this **intelligent**, capable and committed veteran actress, the truth is drama enough.”  
*Drama-Logue, L.A.*

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Here is an evening of heart and dignity and **legitimate shock**. We meet and come to know the spirit of Eugenia Ginzburg, realized in the flesh of Rebecca Schull. The burden and the glory of the evening are hers. Ms. Schull never asks for our sympathy but secures it with her delicate portrayal of one woman’s suffering.  
*The Jewish Journal, L.A.*

“This is a performer of powerful presence with a great depth of **authentic emotion**. The truth and intensity of Schull’s feelings are at times so overwhelming that the enclosed space of the theatre seems too small to contain them. She can invest the smallest gesture with an emotional significance that cuts like a knife.”  
*San Diego Reader*

“It offers something rare in theatrical, literary and human terms: revelation. The human spirit at its most radiant illuminates the stage, profoundly **absorbing** and **affecting**. Ms Schull’s performance is an object lesson in what a one-woman show should be.”  
*The Irish Times*

”There is not a spare gesture, not a moment played too long. The chill of **history** and inhumanity is all here.”  
*The Manchester Guardian*

“Schull does a **wonderful** job of delivering Ginzberg’s richly written words. Ginzburg keeps her insights detached and her perspective so droll that it frequently borders on humor. Can this be entertaining? You bet?”  
*Daily Variety*

“Rebecca Schull has taken the words and made them flesh. In her one-woman re-living of a life condensed by fear and misused power into an internal odyssey fueled by frustration, she becomes Eugenia Ginzburg. An **intensely moving** performance, quiet to the core, compelling and totally absorbing: deeply theatrical because it never tries to be.”  
*B’nai B’rith Messenger, L.A.*



P R E S S   R E L E A S E

# Rebecca Schull

in

## JOURNEY INTO THE WHIRLWIND

*adapted for the stage by Rebecca Schull*

**“Exceptional”**  
*LOS ANGELES TIMES*

**“Can this be  
entertaining?  
You bet!”**  
*VARIETY*

**“It offers  
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in theatrical, literary  
and human terms:  
revelation.”**  
*THE IRISH TIMES*

Rebecca Schull is both the adapter and solo performer in *Journey Into The Whirlwind* based on the memoir of Russian wife, mother, educator, journalist and Communist Eugenia Ginzburg.

Working with a few props: a knapsack, telephone and large desk, Schull takes us into the Ginzburg home in Stalin’s Russia of 1937 where she, a dedicated Communist member, is preparing breakfast for her husband and two sons. In a few hours, her arrest and imprisonment abruptly terminate any future of family life. It is so sudden we hardly have time to understand. By simply walking ten or fifteen feet across the stage floor, Schull suggests the enormous separation placed between Ginzburg and her loved ones.

The tale gathers momentum: from courtroom to prison, from prison to boxcar, from boxcar to Vladivostok to the Gulag. Ginzburg will spend eighteen years in “exile.” On the way we meet other female friends, many of whom will perish, fish-eyed guards implacable in their persecution and most importantly, we meet and come to know Eugenia Ginzburg. By all logic she should have ended as a statistic, a nameless victim of history. Ginzburg, however, fixes in her memory the everyday tedium and assaults of oppression and remains unalterably herself. With a journalist’s eye for detail and a novelist’s evocation of time, place and character, Ginzburg writes two stunning memoirs upon her release in 1955: *Journey Into the Whirlwind* and *Within the Whirlwind*. The art, humanity and reach of her story forced Russia to look into its soul and acknowledge its past.

Rebecca Schull’s performance is masterful. The scenes she evokes of harrowing events, struggling comrades and cold blooded enemies are clear and controlled without the need to rage or weep. The drama is in the detail and when weeping does come it is genuine and heartrending. Schull reveals a woman rooted in an ability to remain unalterably herself, a woman whose soul emerges more or less intact and who can still love, still hate and still believe in people.



## B I O G R A P H Y

## Rebecca Schull

**REBECCA SCHULL** is one of the country's leading character actresses. Her films include: *United 93* directed by Paul Greengrass, *Little Children* with Kate Winslet and the independent films *Flannel Pajamas*, and *Twelve Thirty*. Her other films include: *Analyze This* and *Analyze That* with Billy Crystal and Robert De Niro; *My Life* with Michael Keaton and Nicole Kidman and *Odd Couple II* with Jack Lemmon and Walter Matthau. She currently appears in the television series *Suits* on USA Network. Familiar to television audiences as Fay in the hit NBC series *Wings*, she has guest-starred in numerous series including: *Law & Order*, *Law & Order Special Victims Unit*, *Frasier*, *Roseanne* and movies of the week including *Holiday in Your Heart*, *Presumed Guilty*, *Mortal Fear* and *Stone Pillow*. Her extensive theatre credits include appearances on Broadway: *45 Seconds from Broadway* by Neil Simon, *Golda* directed by Arthur Penn and *Herzl*. Her Off Broadway credits include: *Uncle Vanya at Soho Rep* directed by Sam Gold, *I Can't Remember Anything*, part of the Arthur Miller season at Signature Theater directed by Joe Chaikin, *Habitat*, *Little Eyolf*, *The Nest of the Woodgrouse* directed by Joseph Papp, the original production of *Fefu and Her Friends*, written and directed by Maria Irene Fornes, and *Mary Stuart* directed by Des McAnuff. Her regional theatre credits include *Factory Girls* at Williamstown Theatre Festival and Bay Street Theatre, *The Matchmaker*, (for which she received a Dramalog Award) and *Macbeth* at the La Jolla Playhouse, *The Greeks* at Hartford Stage, *The Seagull* at the Whole Theatre Company, *Richard II* at Yale Repertory Theatre and *Fugue* at the Long Wharf Theatre. She trained at the Stanislavsky School in Dublin and her first professional appearances were at the Dublin Focus Theatre where she appeared in *John Gabriel Borkman* and *A Delicate Balance* for which she won the Hibernia Award for Best Actress. As part of the Arthur Miller season at the Signature Theater, she appeared in *I Can't Remember Anything* and later brought it to the Dublin Theatre Festival Fringe. Ms. Schull adapted and premiered Eugenia Ginzburg's *Journey Into the Whirlwind* at Trinity College in Dublin. *Journey into the Whirlwind* was subsequently produced at the CAST Theatre in Los Angeles and the American Jewish Theatre in New York. Her play *On Naked Soil: Imagining Anna Akhmatova* was produced at Theater for the New City. Her two new one act plays: *Mamie & Yvonne* and *Gus & Emily* was produced as staged readings by The Working Theatre. Ms. Schull was the founder and artistic director in New York of the Open World Theatre Company which presented the work of playwrights whose plays were denied production in their countries of origin due to censorship.