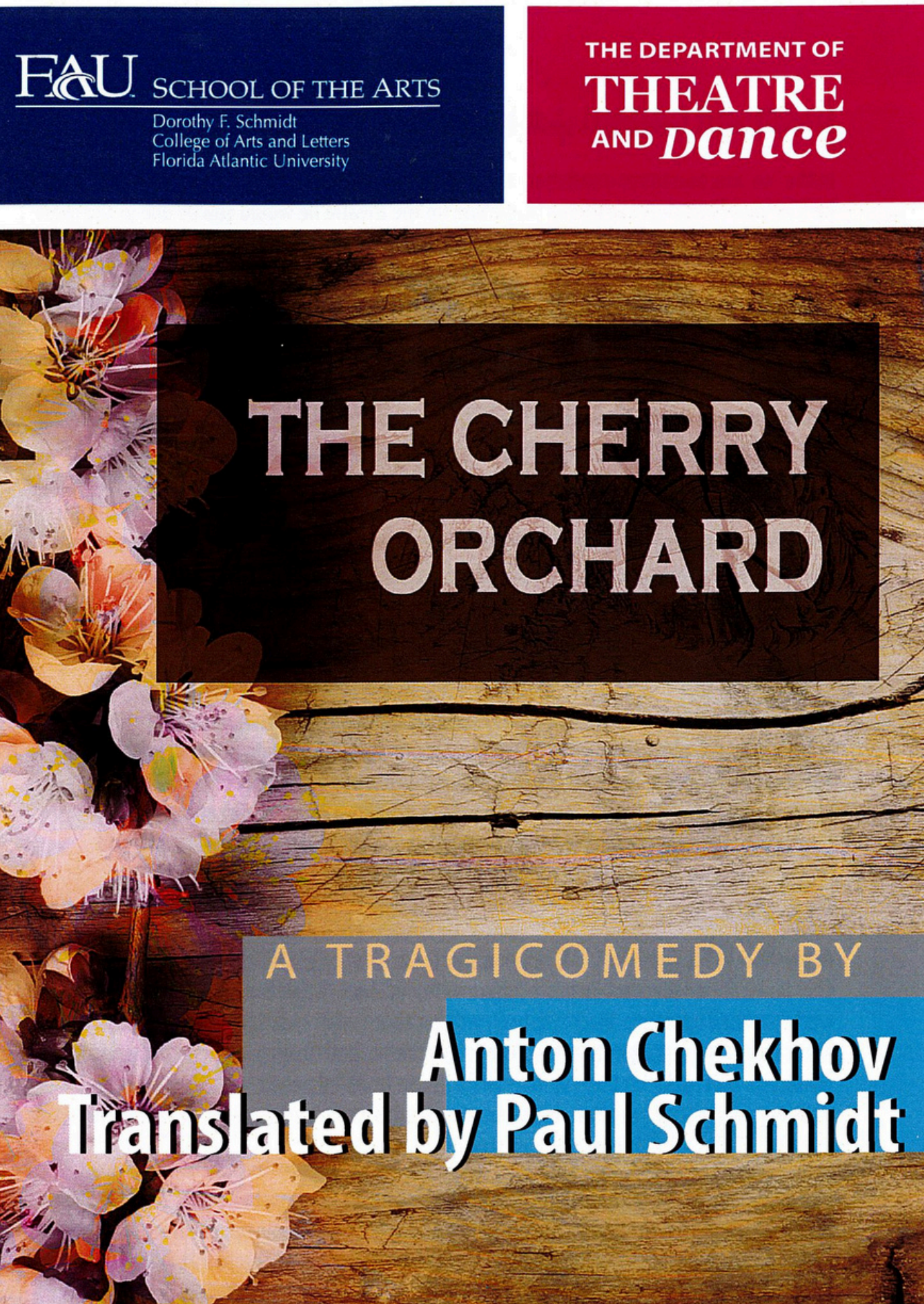


FAU SCHOOL OF THE ARTS
Dorothy F. Schmidt
College of Arts and Letters
Florida Atlantic University

THE DEPARTMENT OF
THEATRE
AND *Dance*



THE CHERRY ORCHARD

A TRAGICOMEDY BY

Anton Chekhov
Translated by Paul Schmidt

Desmond Gallant | A Note From the Director

In the introduction to his translation of Anton Chekhov's plays, Michael Frayn says that "even if he [Chekhov] had never written a single line for the theatre he would still be one of the most marvelous writers ever to have lived." And yet, it is his stage writings that have decidedly put Anton Chekhov on the map of literary giants. For most of his career, Chekhov was primarily a short story writer who found writing for the stage a difficult task; one that often brought him to despair, as he questioned his abilities as a dramatist and insisted on more than one occasion that he would never write for the stage again.

Much of his self-doubt, however, actually came as a result of the direction legendary director Konstantin Stanislavsky imposed upon his plays. It was Stanislavsky's contention that Chekhov's major plays including *The Cherry Orchard* were realistic tragedies and he directed them from that perspective. This meant a much greater emphasis on realism in the various design elements and a revolutionary new acting style that demanded increased emotional truth and a greater sense of psychological reality. However, it also often led to angst ridden, overly contemplative performances with too slow pacing. It was a direction that often drove Chekhov to near apoplexy. He insisted that his plays (with the exception of *The Three Sisters*) were comedies and needed to be played with a swift pace and light touch.

Chekhov's theatrical roots are in vaudeville and farce and these two traditions are present in his full length plays as much as in his short comic sketches though not always as overtly. For decades, however, directors and translators have tended to interpret his plays in the Stanislavskian tradition, so powerful were those productions. More recently though, translations (such as the Paul Schmidt translation you are about to enjoy tonight) and productions have emerged that attempt to embrace a more Chekhovian approach to the plays.

At the time of his death in 1904, just one short year after completing *The Cherry Orchard*, Chekhov was heralded not just as a superb writer of short fiction but was lauded as one of the world's great dramatists. Much has been written about what makes his plays so great. I would argue that it is the humanity at the heart of his drama, and the rich, complex, and nuanced characters that make his plays so wonderful. These troubled people with their fears and frailties, and their all too often ridiculous, desperate attempts to stave off the inevitable while grasping at that which never really existed.

Chekhov lived at a tumultuous time in Russian history. In 1861, just one year after his birth, Russia emancipated the serfs which caused a huge socio-economic upheaval and drove most serfs and much of the aristocracy who depended on their free labor into extreme poverty. For the privileged classes, bankruptcy and the loss of family estates was devastating. Chekhov also seemed to have an uncanny prescience of the revolution that was to come just thirteen years after his death. These seismic social shifts seem to breathe in *The Cherry Orchard* almost as another character. They are forever hovering, forever threatening, and if you listen for them, you might hear their strange call like a cable snapping or an owl screeching or an axe chopping wood.

Department of Theatre and Dance - School of the Arts
Dorothy F. Schmidt College of Arts and Letters

presents

Anton Chekhov's
THE CHERRY ORCHARD
Translated by Paul Schmidt

Directed by Desmond Gallant
Assistant Directed by Lisa Rosen

Scenic Design
Gvozden Kopani

Costume Design
Tlm Dial

Lighting Design
Mandalyn Stevens

Sound Design
Susan Reese Cato

Technical Director
Thomas M Shorrock

Stage Manager
Ashley Horowitz*

** Member of Alpha Psi Omega Theatre Honors Society*

THE CHERRY ORCHARD

BY ANTON CHEKHOV | TRANSLATED BY PAUL SCHMIDT

CAST (In order of appearance)

Lopakhin.....	Michael Empson
Dunyasha.....	Daniella Mason**
Yepikhodov.....	Eduardo Rivera*
Anya.....	Kayla Smith*
Liubov Andreyevna.....	Elizabeth Price
Varya.....	Katy Slaven*
Gayev.....	Scott Wells
Carlotta.....	Sujotta Raquel*
Semyonov Pishchik.....	Katelyn Elliott
Yasha.....	Connor Hammond*
Firs.....	Doug Wetzel
Trofimov.....	Randall Swinton
Homeless Man/Servant.....	Paige Belcher*
Station Master.....	Kyle Barrett*
Post Master/ Servant.....	Jack Kelly**

SETTING

The action takes place in 1903 on the Ranyevskaya estate in the Russian countryside.

** Member of Alpha Psi Omega Theatre Honors Society*

***Officer of Alpha Psi Omega*

PRODUCTION STAFF

Scene Shop Foreman.....	Chris Evans
Costume Shop Manager.....	Jessica Cowden
Assistant Stage Manager.....	Kristine Madden *, Marionna Marcheios
House Managers.....	Melissa Betterly-Sherman, Shannon Oulette*
Box Office Supervisor.....	Nikki Horbach
Scenic Artist.....	Melina Oikonomou
Choreography.....	Ariana Chapman*, Desmond Gallant, Lisa Rosen, and "the dancers"
Movement Coach.....	Jana Tift
Dialect Coach.....	Kathryn L. Johnston
Properties Master	Taylor Jacobs**
Master Electrician.....	Holly Tatem*
Sound Engineer.....	Azzy Mora
Assistant Shop Managers.....	Gerald Arroyo**, Cassandra Gleen, Seth Jacobson, Randall Swinton
Lighting Assistant.....	Ariana Chapman*
Publicity Assistant.....	Lisa Rosen
Office Assistant.....	Sujotta Raquel*
Scene Shop Assistants.....	Michael Empson, Connor Hammond*
Properties Assistant.....	Elizabeth Price, Mandalyn Stevens
Costuming Assistants.....	Larry Bauman, Katy Slaven*, Scott Wells, Jenna Wyatt
Photography.....	Shannon Ouellette*
Publicity Staff.....	Ryan Mahannah*
Run Crew.....	Chris Cooper, Lucas Moss
Properties Crew.....	Olivia Hancock
Dresser.....	Bruno Faria
Wardrobe	Liliana Franky, Eduardo Rivera*
Ushers.....	Stanley Dervil, Hayley Levy, Tina Thomas, Connie Truesdale
Golf Carts.....	Jameelah Bailey, Ariel Cofino

– UPCOMING PRODUCTIONS –

The Importance of Being Earnest by Oscar Wilde

NOVEMBER 15-24 | STUDIO ONE THEATRE

A trivial comedy for serious people. While the setting is 1890's England, anyone who finds the appearance of Lindsay Lohan or the Kardashians on their evening news broadcast puzzling, frustrating, or the end of civilization as we know it, will enjoy this satire of Victorian society, where the trivial is important and the important is trivialized.

Two Gentlemen of Verona by William Shakespeare

FEBRUARY 14-23 | STUDIO ONE THEATRE

Shakespeare's first play, this comedy deals with the themes of friendship and infidelity, the conflict between friendship and love, and the foolish behavior of people in love.

Rhinoceros by Eugene Ionesco

APRIL 4-APRIL 13 | STUDIO ONE THEATRE

Over the course of three acts, the inhabitants of a small, provincial French town turn into rhinoceroses where ultimately only one does not succumb. This play will take you on a journey of philosophy, mass movements and morality.

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Planned Affairs

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An evening of theatre including: *Land of the Dead* by Neil LaBute, Directed by Holly Tatem; *Zoo Story* by Edward Albee, Directed by Wade Appleton; *Impromptu* by Tad Mosel, Directed by Kyle Barrett; and *Death Takes the Train* by D.M. Larson, Directed by Brad Wells

El suplicio del placer by Sabina Berman (*Performed in Spanish*)

OCTOBER 11-13 | STUDIO TWO THEATRE

Ambrose: The Dumb Doctor by Gvozden Kopani and Jerry Bolnick

NOVEMBER 7-10 | STUDIO TWO THEATRE

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www.fau.edu/theatre

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