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The Cherry Orchard

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on Ranevskaya’s estate. For Lopakhin, the orchard is intimately tied to his personal memories of a brutal childhood. For Lopakhin, the orchard represents both an ‘economic dinosaur’ and an unmissable business opportunity, as well as embodying the oppression suffered by his father and earlier generations before the emancipation. Paradoxically, it is also for him ‘the most beautiful place in the world’ – a beauty that he can only ever dream of possessing, and that through possessing he is bound to destroy.

The Snapping String:
The most famous effect of the play, the breaking string, has a history. The image occurs in the epilogue of Leo Tolstoy’s epic novel, War and Peace, warning of revolt to come:

“Why, everything is going to ruin. Bribery in the law-courts, in the army nothing by coercion and drill: exile—people are being tortured, and enlightenment is suppressed. Everything youthful and honourable—they are crushing! Everybody sees that it can’t go on like this. The strain is too great, and the string must snap,’ said Pierre (as men always do say, looking into the working of any government so long as governments have existed).”

Thanks for taking a leg of the climb up tonight. We have attempted to climb with integrity, artistry, and believability. I trust the vistas were worth the trip and that the memory we have created together tonight in community will shape your present and future.

Easy things are rarely great...

“Life can only be understood backwards; but it must be lived forwards.”

--Soren Kierkegaard

- Tracy Manning
Assistant to the Director/Dramaturge - Claire Hadley

Lexie is a junior Professional Writing major with a Theatre minor. During her time at Taylor, she has performed in Waiting for Godot, Romeo and Juliet, But Not Destroyed, On Golden Pond, and Though The Earth Give Way. She was an assistant stage manager for Godspell and stage manager for Getting Away With Murder. “The most fulfilling part of stage managing this show was watching Chekov's profound words and complex characters come to life.”

Stage Manager - *Lexie Owen

While I have yet to make an appearance on Taylor stage, I have had the privilege of working on several productions here, including A Christmas Carol, Romeo and Juliet, Freud’s Last Session, Godspell, and now The Cherry Orchard. Over the many months that I have spent with Chekhov and his final major work, I have come to have a great appreciation for the work we do here at Taylor. The Cherry Orchard itself is a combination of all things difficult. It is not any clear genre, it is set in a difficult historical era, and it lends itself towards Russian accents! But it is an important piece to do if we care about having a truly well-rounded liberal arts education.

*Sara Phillips - Costume Designer

Sara is blessed to continue to be involved in her 9th season at Mitchell Theatre, serving as the Costume Designer for this production. As a student, Sara was involved in several areas of production but mainly spent her time sewing in the costume shop. Some of her favorite shows to be part of include Thoroughly Modern Mille, The Taming of the Shrew, The Hobbit, and The Odd Couple. Since her graduation in 2009, she has volunteered in various capacities at Taylor Theatre and loves having the continued opportunity to play in her free time while working for a local textbook company.

FOR INFORMATION REGARDING THE IRISH STUDIES PROGRAMME, PLEASE CONTACT DR. VANCE MALONEY // VNMALONEY@TAYLOR.EDU

CONGRATULATES THE CAST & CREW OF THE CHERRY ORCHARD

WITH BEST WISHES TO OUR ALUMS WHO GRACE THE STAGE,
CHRISTINA GOGGIN · ALEXIS COLÓN · KINSLEY KOOKS
MORGAN TURNER · STEPHEN CHOU

AND TO THOSE WHOSE TIRELESS WORK DOES NOT GO UNNOTICED,
MEGAN McKECKNIE · KATE JAMESON · ERIN GAUTILLE
CONNOR REAGAN · ELYSE KIZER · ADAM CARLESEN

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Student Production Staff

Assistant to the Director/Dramaturge - Claire Hadley

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Comedy or Tragedy: the debate continues

“The next play I write will definitely be funny, very funny – at least in intention.”
Anton Chekhov
Letter to Olga Knipper
March 7, 1901

“This play is neither the comedy nor farce you said you wrote – it is a tragedy, no matter the escape to a better life you open up in the last act. I wept like a woman when we read it – I tried to stop myself, but I couldn’t control myself. “
Konstantin Stanislavsky
Letter to Chekhov
October 22, 1903

Upon an initial reading, with little to no understanding of Chekhov and early 20th century Russia, Chekhov may not seem very funny. He assuredly is not a slapstick or stand-up comedy writer. No, Chekhov writes “high comedy”: The kind that you have to think about to understand. The kind where it really helps to have a good insight into the playwright, his background, and the social-political climate during which the play was written and produced.

Stanislavski grew up in Russia as well, but from a rather different background. He did not have the same goals as Chekhov did; exposing the absurdities of the lives of the everyday, simple people in Russia. Stanislavski thought he understood what Chekhov was going for when he directed the inaugural performance of The Cherry Orchard. What, to Chekhov, had been a clear comedy went right over Stanislavsky’s head, and thus he directed it as a tragedy. Much to the chagrin of Chekhov, most contemporary performances of The Cherry Orchard follow in the steps of Stanislavski, and focus on the melancholy rather than the comedic.

Chekhov’s comedy may be difficult to understand, but Dorothy Sayers explains it quite well, saying, “But the whole tragedy of futility is that it never succeeds in achieving tragedy. In its blackest moments it is inevitably doomed to the comic gesture.” Few critics and even fewer directors understand this.

Chekhov said, “The play has turned out not a drama, but a comedy, in parts even a farce.” Chekhov succeeds in presenting the story of freed serfs and their old masters in a way that had never been done before. He was a very singular author, and focused on details and people who his contemporaries would have passed over as unimportant.

In order to understand the comedy, it really does help to understand the era, and the background. Otherwise, you will only see the hardships and the absurdity. You will see both comedy and tragedy in the production tonight and we apologize that we have attempted to do nothing to settle the argument.

Claire Hadley
Assistant to the Director & Dramaturge
The Cherry Orchard, 2014

Haley Kurr
Haley is a junior at Taylor, studying Music Education and Musical Theatre. At Taylor, she has appeared in Kiss Me, Kate, Godspell and A Christmas Carol. Her high school highlights include Hello, Dolly!, South Pacific, and How to Succeed in Business Without Really Trying. “Shout out to my supportive family and Northern homeland. Colossians 3:17.”

Charlie
This is Charlie’s theatre debut. She is loving the spotlight and all her new friends. In her free time, she enjoys napping, snacks, sniffing and keeping the yard free of squirrels and birds. She hopes to be involved in more theatre productions in the future.

Special thanks to the following for helping to make this production possible:

Dr. and Mrs. Steve Hoffmann
Dr. Beulah Baker
Dr. Alan Winquist and Dr. Jessica Rousselow-Winquist
Dr. Joe Ricke
Heather Houser
The Neel family
Dr. and Mrs. Albert Harrison
The Gegner Family
Dean and Cassey Hadley
Taylor University Art Department
Taylor University Facilities Services

Fog will be used during this production.
**Andrew Paul Davis**

Andrew is a freshman Film and Media Production major. In high school he appeared in *David & Lisa*. Last fall he played a Stagehand in *Kiss Me, Kate*.

**Stephen Newhall**

Stephen is a senior Biblical Literature major and Philosophy minor. In high school he appeared in *You Can't Take It with You, Ransom of Red Chief, and Arsenic and Old Lace*. While at Taylor, he appeared in *On Golden Pond* and *Kiss Me, Kate*. Stephen would like to thank his parents, Tess, Darcy and Hannah for their constant support and encouragement.

**Morgan Turner**

Sophomore Theatre Arts major Morgan Turner first appeared in *Romeo and Juliet* last season. She has also had roles in *Godspell* and *The Curious Savage* as well as the student directed shows *Two Rooms* and *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*.

**Tommy Weber**

Tommy is a Film and Media Production major in his sophomore year. Before coming to Taylor he was cast in *Seussical, The Princess Bride, You're a Good Man, Charlie Brown, Harvey, The Crucible, Annie, Urinetown, and Fiddler on the Roof*. Tommy would like to thank "my family and my girlfriend, Bekah, for encouraging me to audition for the show."

**Leah Murphy**

Leah is a sophomore Theatre Arts major and Professional Writing minor. She has been on-stage since 4th grade. She has done hair and make-up for all productions this season, appeared in *Kiss Me, Kate*, and is a cast member in the upcoming *The Servant of Two Masters*. Leah says, "Thank you to my family and friends for their constant support and encouragement, and thank you, God, for the gift of storytelling."

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**Bibliography**


The Cherry Orchard

Ranevskaya.................................................*Christina Goggin
Anya...............................................................Alexis Colon
Varya.............................................................Kinsley Koons
Gaev.................................................................*Luke Secaur
Lopakhin.........................................................*Thatcher Ritz
Trofimov..........................................................Andrew Davis
Pishchik..............................................................Stephen Newhall
Charlotta..........................................................Morgan Turner
Yepikhadov.......................................................Tommy Weber
Dunyasha..........................................................Leah Murphy
Firs...........................................................................Zach Cook
Yasha.................................................................Carter Perry
Memories/Passer-by/Station Master...................."Stephen Chou
Memories/Post Office Clerk.................................Jimmy Vander Galien
Memories/Guests/Servants.................................David Stallard

Setting
Russia, 1903

Act I
Nursery. Daybreak, just before sunrise. It is May but still cold.

Act II
The yard near the chapel. Dusk, July

Act III
Drawing Room. Evening, August 22

Act IV
Nursery, October.

*Denotes Alpha Psi Omega Membership
National Dramatic Honor Society

Christina Goggin
Senior Christina Goggin is an English Literature major minoring in Intercultural Studies and TESOL. Her first role on the Taylor stage was as Haydee in The Count of Monte Cristo. Since then Christina has appeared in Witness for the Prosecution, All My Sons, Proof, Romeo and Juliet, and The Curious Savage.

Alexis Colon
Alexis is a freshman double majoring in Professional Writing and Theatre Arts. In high school she had roles in Pride and Prejudice, You're a Good Man, Charlie Brown!, The Pirates of Penzance, and The Cagebirds, among others. Alexis would like to thank "the directors, the production crew/staff, my family, Vance and Tammi Maloney, and Morgan Turner."

Kinsley Koons
Kinsley is a senior majoring in English and Philosophy. She last appeared as Florence in The Curious Savage. Kinsley also had the role of Claire in the 2012 production of Proof.

Luke Secaur
Luke is a junior Film Media Production major and Theatre Arts minor. While at Taylor he has appeared in several main-stage shows as well as student directed shows. These include Romeo and Juliet, A Christmas Carol, Godspell, Incident at Vichy, Spinning Into Butter, Time Stands Still, and Getting Away with Murder. Luke would like to thank "Jesus, my family, the academy."

Thatcher Ritz
Senior Film and Media Production major Thatcher Ritz has been involved with Taylor Theatre for the past three years. "Thanks to Daniel Lucas for tipping the scales in my favor to help me break into the TU Theatre family."
Glossary/Key Terms:

**Money:** The ruble has been the Russian unit of currency for about 500 years. From 1710, one ruble was divided into 100 kopeks. At the end of the 19th Century, one ruble was worth 0.0373 troy oz. gold, or 0.771 US dollars.

**A College Education:** Radical student dropouts, such as Peter Trofimov, were far from uncommon. The saying went, “It takes 10 years to graduate—five in study, four in exile, and one wasted while the University is shut down.”

**Marrons glacés:** A confection consisting of chestnuts candied in sugar syrup and glazed, were popularized during Louis XIV’s reign at the end of the 17th Century.

**Caligula:** Also known as Gaius, Caligula was Roman Emperor from 37 AD until 41 AD when he was assassinated by members of his Guard. His favored horse, Incitatus, was named not only a citizen of Rome, but also a member of the Roman Senate.

**Nietzsche:** Friedrich Wilhelm Nietzsche (1844-1900), was a 19th Century German philosopher and classical philologist. His philosophy encourages a new ‘master’ morality and instigates revolt against the conventional constraints of Western civilization.

**Pushkin:** Alexander Sergeyevich Pushkin (1799-1837) was a Russian author of the Romantic era who is considered by many to be the greatest Russian poet. He pioneered the use of vernacular speech in his poems and plays.

**Goethe:** Johann Wolfgang von Goethe (1749-1832) was a German writer. His works span the fields of poetry, drama, literature, philosophy and science. Faust, a tragic play in two parts, is his most famous work and considered by many to be one of the greatest works of German literature.

**Tolstoy:** Count Lyev Nikolayevich Tolstoy (1828-1910) was a Russian writer of realist fiction and philosophical essays. His works War and Peace and Anna Karenina represent, in their scope, breadth and vivid depiction of 19th Century Russian life and attitudes, a peak of realist fiction.

**Feast of the Holy Trinity:** Also called Trinity Sunday, it is a feast in honor of the Trinity celebrated in Christian churches on the Sunday following Pentecost (the 50th day after Easter). It is known that the feast was celebrated on this day as early as the 10th Century.
Background/Context of the Play

The State of Russia:

According to the census of 1857 the number of private serfs was 23.1 million out of 62.5 million Russians—that is 37.7% of the population. Around the 10th Century Serfdom evolved from agricultural slavery of the Roman Empire and spread through Europe. A serf is a laborer who is bound to the land. Serfs differed from slaves in that serfs were not property themselves and could not be sold apart from the land on which they worked. Serfdom was dominant during the middle ages. In England, serfdom lasted up to the 17th Century and in France until 1789. The last European country to abolish serfdom was Russia, in 1861. With the emancipation, serfs on private estates and household serfs were given the rights of free citizens. The manifesto stipulated that farm peasants would be able to buy land from their landlords. Household serfs, however, gained their freedom but no land—one of several reasons emancipation did not solve the problem of peasant unrest. In 1870s the gentry still owned one-third of all arable land, but by 1905 its share had declined to 22 percent, of which one-third was rented to the peasantry. Few landowners had any grasp of agriculture or accounting and many of them spent long periods away from their estates, often leaving their affairs in the hands of corrupt or incompetent managers. Many of these estates then fell to bankruptcy. In The Cherry Orchard the responsibility is shared between the 24 year-old adopted daughter Varya and the clerk Yepikhov.

By 1903, almost one-half of all private land in Russia (excluding peasant land) was mortgaged, forcing the landed gentry to sell their estates and join the professional or commercial classes, as Lopakhin does at the end of this play.

For more information, see the production casebook at: http://tucherryorchard.wordpress.com/
**The Designers**

*Terrance Volden - Scenic Designer and Technical Director*

Terrance graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent just under 3 years as a missionary outside of Chiclayo, Peru. During his time in South America, Terrance planted a church, was acting pastor of that church, taught English, planted feeding programs, led local youth, and worked as a translator for volunteer groups from the United States. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include 3 years as Scene Shop Supervisor at Sterling College, design and directing opportunities at Sterling High School, and freelance scene design and construction across Kansas and Oklahoma. This is Terrance’s second year serving as Technical Director for the Taylor Theatre department.

*Kevin Gawley - Lighting Designer*

Kevin is returning to design his 23rd production at Taylor. As a freelance lighting/scenic designer, Kevin’s work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre*, the After Dark Award for his design of *Strong Poison*, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently the Lighting and Scenic Design professor at the University of Wisconsin–Eau Claire and has previously taught courses at Loyola University Chicago and the University of Illinois at Urbana-Champaign. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin’s lighting/projection designs were featured summer 2009 at Lifeline Theatre’s productions of *Crossing California* and *Gaudy Night*.

“**I view theatre as fitting squarely at the focal point of what a liberal arts education is all about. If anything focuses the liberal arts, any single endeavor on campus, it is a production. We enter into other peoples’ experiences and expand our horizons because we have been able to enter other peoples’ worlds, look through their eyes, go places, and experience things vicariously that are outside of our scope of normal experience. And not just in the way it would happen in a literature classroom, or in a history course, or anywhere else in the liberal arts context. This is actual experience, actual imagined experience. You were there. You wore the clothes; you know how it felt to move within environments that were historically different from your own. You knew what it was like to express yourself within those other historical contexts. You entered into the literature in a way that you can’t enter it sitting in a classroom: from the inside out – you became, you incarnated, you spoke. The educational dimension of that, the potential of that, is just vast.**”

Dr. Ollie Hubbard

**2013-2014 Season**

**The Servant of Two Masters**

March 14, 15, 16

**The Miracle Worker**

May 2-4, 9-11
ARTISTIC DIRECTOR - TRACY MANNING

Some say this adventure was courageous. Chekhov is paramount to Everest in the literature and theatre world...do we dare venture up the mountain. I think those who make it to the top are thankful for the journey and definitely see the world in a new way due to the extreme vantage point. Good plays do that...they speak to us about our own lives; they explain us to us and help us understand better what it means to be human. If you’ll tune your ear, you’ll hear it speak to you, listen, it has something to say.

I’ve tried to load this program with notes for you, providing what are hopefully access points that you might more fully understand the world you’re about to enter into. I hope it helps...so much of what you’ll see is tied to the culture of a bygone era, a bygone world. In an effort to help us out even more, the translation we have chosen is by a great American playwright, Tom Stoppard. I do appreciate the way in which he has made the language, relationships and stories accessible. I hope you will too.

There are multiple themes in the play and the text is rich with an undercurrent of meaning and thought that at times I think we have barely scratched the surface. However, one theme that I have chosen to put toward the front is memory. Memories are seen as both a source of personal identity and as a burden preventing the attainment of happiness. We remember what and how we want to, how we perceived the moment. Are your memories the same as your sister’s, your mother’s? Do you remember that conversation the same way as everyone else? Probably not, I rarely do. My memories are colored with my own past, present and future...clouded by my perspective, my focus, my point of view. Even though they can’t be trusted, memories become part of our foundational way of being. How we remember shapes our present relationships, our present pain and our future choices.

Ranevskaya wants to seek refuge in the past from the despair of her present life but the estate contains awful memories of the death of her son. For Lopakhin, memories are oppressive, for they are memories of a brutal, uncultured peasant upbringing. They conflict with his present identity as a well-heeled businessman. Trofimov is concerned more with Russia’s historical memory of a past which he views as oppressive and needing an explicit renunciation if Russia is to move forward. Firs lives solely in memory—most of his speeches in the play relate to what life was like before the serfs were freed. At the end of the play, he is forgotten by the other characters.

Each character sees a different aspect of the past, either personal or historical, in the cherry orchard. Ranevskaya, for example, perceives her dead mother walking through the orchard in Act One; for her, the orchard is a personal relic of her idyllic childhood. Trofimov, on the other hand, near the end of Act Two, sees in the orchard the faces of the serfs who lived and died in slavery.