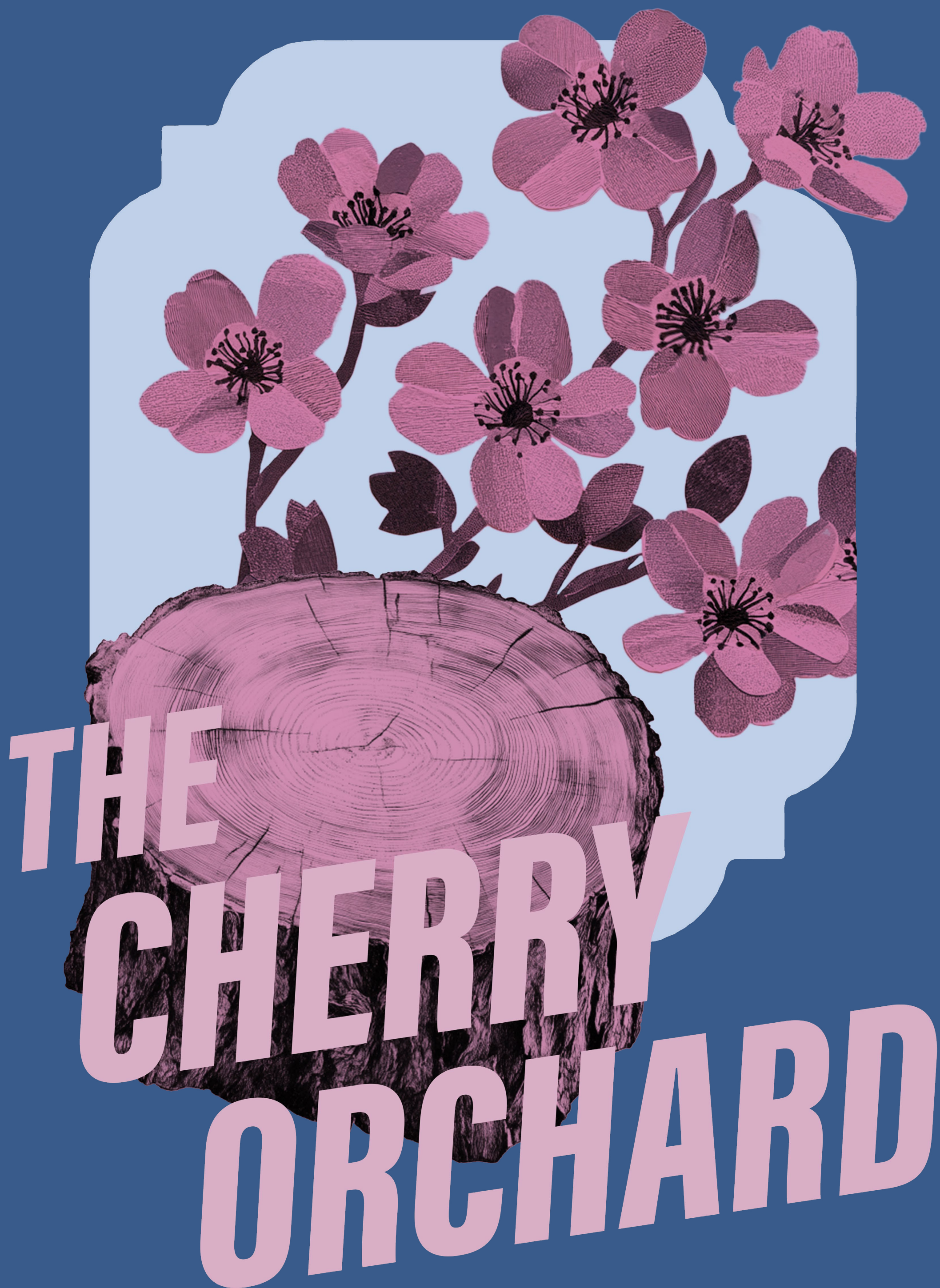




PRESENTS



THE CHERRY ORCHARD

BY ANTON CHEKHOV, VERSION BY PAM GEMS

DIRECTOR ALEXANDRA HARBOLD

VIDEO DIRECTOR NICHOLAS DUNN

SHOW DATES SEPTEMBER 26 – OCTOBER 5

PLAYING IN BABCOCK THEATRE

801.581.6961

theatre.utah.edu

The University of Utah Department of Theatre Presents

THE CHERRY ORCHARD

BY **Anton Chekhov**
VERSION BY **Pam Gems**

Scenic Designer
HALEE RASMUSSEN

Lighting Designer
COLBY CARPENTER

Sound Designer
ELLIOTT MOORE

Costume Designer
NIAMH HELWIG

Properties Designer
ARIKA SCHOCKMEL

Dramaturgs
SYDNEY CHEEK-O'DONNELL
CHARLIE MILLER

Choreographer
ELLE DENLEA

Stage Manager
CASTLE TIERNEY

Producer & Fight Choreographer
CHRIS DUVAL

Hair & Makeup Design
TAMI LEE THOMPSON

Video Director
NICHOLAS DUNN

Director
ALEXANDRA HARBOLD

*There will be a 10-minute intermission.
Video or audio recording of this performance by any
means is strictly prohibited.*



*American Sign Language interpretation will
be provided during the 2nd Friday evening
performance and talkback for every show.*

COMPANY

ADRI CUMMING.....	ANYA
AIDAN HUGHES.....	GAYEV
BRETTE CRANE.....	FIRS
CAMERON WESTLUND.....	TROFIMOV
CHARLEY HOLT.....	CHARLOTTA
ELLA FRANK.....	RANÉVSKAYA
ELLIOT RICE.....	YASHA
EMILY WILLIAMSON.....	VARYA
GABE ROOT.....	LOPAKHIN
JAMI GREENBURG.....	ENSEMBLE (GUESTS, SERVANTS)
JASON HOGUE.....	PISHCHIK
MEIGEN SALAZAR.....	DUNYASHA
PATRICK RODRIGUE....	MAN (HUNGRY RUS. SOLDIER) & ENSEMBLE
RAIDEN DWIGHT.....	STATION MASTER & ENSEMBLE
RYAN CHRISTOPHER TOPF.....	SEMYON YEPIKHODOV
STEVIE ANSON.....	ENSEMBLE (GUESTS, SERVANTS)
VIPER CROSBY.....	ENSEMBLE (GUESTS, SERVANTS)

Please note that this production includes simulated smoking, a reference to attempted suicide, and the presence of abstract firearms. The Department of Theatre recognizes that audiences may have a variety of needs when engaging with material and live performance. If you wish to learn more about the content of the production, please contact Theatre Production Management at Theatre-PM@utah.edu. We're happy to provide additional information.

DRAMATURGICAL NOTE

“The peasants belonged to the masters and the masters belonged to the peasants. You knew where you were. Now it’s all topsy-turvy.” – Firs, Act II, The Cherry Orchard

“Why do some diseases have a hundred cures? Because they’re incurable.” – Gayev, Act I, The Cherry Orchard

When *The Cherry Orchard* premiered at the Moscow Art Theatre in 1904, Imperial Russia was on the brink of revolution. The serfs had been emancipated nearly 50 years earlier, but rural peasants, urban laborers, and the small but increasingly influential middle class, still bridled against the grip of Tsarist autocracy. Without elected officials, legal or constitutional tools, riots, strikes, and protests were the only means by which to challenge the Tsar’s power. The Imperial Army violently shut down unrest in rural areas, while the secret police infiltrated and destroyed “subversive” groups through the arrest, torture, and exile of their members. The largely illiterate peasant population had no direct access to religious texts and had to rely on priests to interpret the will of God. Thus, the Russian Orthodox Church—of which the Tsar was considered the head—became another arm of Tsarist rule, claiming that the Tsar was appointed by God and that challenging the Tsar was an insult to God. But to advance economically, the Tsar and his ministers had to modernize the country...quickly.

It is against this backdrop, that Chekhov’s final play is set, and the tension between the need to modernize and nostalgia for things past is on full display. Having traveled by train from the Paris of the Belle Époque, Ranévskaya returns to a backward, Imperial Russia in its waning days. Like a locomotive herself, Ranévskaya bursts into the nursery just after two a.m., almost manic with rosy memories of a childhood spent in the same room. She soon discovers that the estate is going up for sale because the orchard is no longer profitable and is, in fact, deeply in debt. Lopakhin, a former peasant who is now a successful businessman, suggests that to save the estate Ranévskaya will have to cut down the orchard, fundamentally changing the nature of the property itself. The choice he lays before her is clear: embrace change or lose everything.

For the rest of the play, we watch the plot unfold like a slow-motion train derailment. Will Ranévskaya follow Lopakhin's advice and change with the times? Or will she insist on living in a past that never existed in the first place, when serfs and masters belonged to one another and "you knew where you were"? Chekhov does not make a mystery of the answer—Ranévskaya's position on the matter is quite clear in Act One. Perhaps this is why Chekhov thought of *The Cherry Orchard* as a comedy: that is, the characters' flaws are so great—their stubborn unwillingness to change despite what they know to be true is so very profound—that they are almost absurd. And yet... their inability to change is exactly what makes Chekhov's characters so heartbreakingly human.

— ***Sydney Cheek-O'Donnell, dramaturg***



COMPANY & CREATIVE TEAM

CAST

STEVIE ANSON (Ensemble) was born and raised in Colorado and is currently a sophomore in the Actor Training Program. Before coming to the U, she studied musical theatre at Santa Fe College in Gainesville, Florida and performed with the Vail Valley Theatre Company in *Cabaret* (Lulu) and *Tony N Tina's Wedding* (Marina). Most recently she performed in Studio 115's performance of *Corralis* (The Celestia). She would like to thank her friends and family, near and far, for their unwavering love and support.

BRETTE CRANE (Firs) is a Junior in the Actor Training Program double-majoring in Zoology. His previous university credits include *A Midsummer Night's Dream* (University of Utah) and *Corralis* (Open Door Productions); he is also a co-founder of Patchwork Theatre Company. Brette would like to thank his brother for all he's invested in Brette's creative and academic pursuits. Brette is a recipient of the Western Undergraduate Exchange (WUE) scholarship.

VIPER CROSBY (Ensemble) is celebrating their first production with the University of Utah. They've done work with the College of Southern Idaho in productions such as *The Seagull* and *American Hero*.

ADRI CUMMING (Anya) is a Junior in the Actor Training Program at the University of Utah. Adri has recently been seen in *A Midsummer Night's Dream* at the University of Utah (Flute), and *Peter and the Starcatcher* at Murray Amphitheater (Ted). She has loved being a part of this production and would like to thank the lovely production team and cast. Adri is a recipient of the Lady Bracknell award.

RAIDEN DWIGHT (Station Master) is currently studying acting at the University of Utah. He is constantly immersed in performance training that challenges him and sharpens his craft. His passion is in acting and his dedication is in growing as an artist who can bring depth, strength, and truth to the stage.

ELLA FRANK (Ranevskaya) is a Senior in the Actor Training Program at the University of Utah. While here, she performed in the UofU Department of Theatres production of *Dancing at Lughnasa* (U/S Maggie), *The Heart of Robinhood* (U/S Marion), and *You On The Moors Now* (Meg/River Sister). She feels incredibly grateful to be ending her college journey with such an amazing production.

JAMI GREENBURN (Ensemble) is in her second year in the Actor Training Program. She has been performing since elementary school, and recently was a part of her first professional show where

she portrayed Ruth in the *Effects of Gamma Rays on Man-in-the-moon Marigolds* with Immigrants Daughter and Hart Theater Company! Previously, she was in shows at HCTO, Lone Peak High School, and various community theater programs. She would like to thank her family and all the incredible people that have helped her along her journey. She hopes you enjoy the show!

JASON HOGUE is a junior in the Actor Training Program from Salt Lake City. He was last seen on the U of U stage as 1st Fairy/Philostrate in *A Midsummer Night's Dream*. He recently played Blair in Open Door Productions' performance of *Corralis*, and is a co-founder of Patchwork Theatre Company, a student theatre collective at the U. He is thrilled to be a part of this production!

CHARLEY HOLT (Charlotta) is a current senior in the Actor Training Program. Her past roles include Lysander in *A Midsummer Night's Dream* (PAB Studio 115). U/S Christina Mundy in *Dancing at Lughnasa* (PAB Studio 115). She is currently drafting a play that will double as her thesis as part of the Honors Program at the U. She is so grateful for all of the amazing professors and peers that have helped her in her four-year journey. This production could not have been possible without the collaboration of the director, cast, crew, stage managers, designers, dramaturg, and many more. She

could not be more proud to say she was part of something so special and beautiful.

AIDAN HUGHES (Gayev) is a Junior in the Actor Training Program from Draper, Utah. Recent credits include Murray City's *Something Rotten* (Shakespeare), Sandy Arts Guild's *Emma* (Robert Martin), and the University of Utah's *The Heart of Robin Hood* (Fang/Robin (U/S). Aidan is thrilled to be part of this production and would like to thank his parents, professors, and the wonderful production team. Aidan is a recipient of the Lady Bracknell award.

ELLIOT RICE (Yasha) is a sophomore in the Actor Training Program. This is Elliot's first role at the University of Utah. After two years of theatre, he graduated high school in Northern Michigan and decided to continue to deepen and refine his craft in Utah. He would like to thank his high school director, Laura Hotelling, and his friends and family who have continued to give him their support.

PAT RODRIGUE (Man & Ensemble) is originally from Athens, Georgia and is a Sophomore in the Actor Training Program. Pat's previous shows at the University of Utah include *The Heart of Robin Hood* (Will Scarlett). Pat would like to thank his parents, Rick and Kathryn Rodrigue, and his high-school drama teacher, Lorraine Thompson, for the continued support throughout his career.

GABE ROOT (Lopakhin) is a Senior in the Actor Training Program. At the U, they've been seen in as Helena in *A Midsummer Night's Dream* (PAB 115) and Luke in *The Lightning Thief* (Babcock). Outside of the U, they've recently been a part of *The Post Office* (Great Salt Lake Fringe) and *Fate?* (The Grand Theatre). He's also been in the feature films *Edie Arnold is a Loser* (post-prod.) and *Christmas Rewind* (post-prod.), as well as starred in an upcoming miniseries. He thanks his family for their constant, generous support. Gabe is a proud recipient of the Utah Flagship Scholarship.

MEIGEN SALAZAR (Dunyasha) is in her second year at the U! She is a junior in the Actor Training Program, and has previously appeared as Snug the Joiner in *A Midsummer Night's Dream* last fall semester. Meigen has also been given the opportunity to work on several short films and other creative projects in various departments at the University of Utah. She is passionate about exploring new techniques and collaborating with fellow artists as she continues to develop her skills.

RYAN TOPF (Yepichodov) is a junior in the Actor Training Program. Ryan's work at the U includes Peaseblossom in *A Midsummer Night's Dream* (Studio 115) and Old Man Jenkins in *The Spongebob Musica Jr.* (Kingsbury Hall). Ryan has worked extensively with the Theatre Company of Bryan-College Station. He thanks his parents for

supporting his academic and artistic pursuits.

CAMERON WESTLUND (Trofimov) is an actor from California training in the Actor Training Program. His favorite hobbies are kayaking, hiking, and throwing pottery. He's been in productions such as *The Book of Will* at SLCC's Black Box and *Romeo and Juliet* at The Parker Theatre. This is his second production at the University of Utah; he's played Prince John in the U's production of *The Heart of Robin Hood*. He looks forward to portraying one of his favorite characters now in *The Cherry Orchard*.

EMILY WILLIAMSON (Varya) is a Senior in the Actor Training Program. During her time here she has been an understudy in the U's production of *Everybody* as well as part of the ensemble in *The Heart of Robin Hood*. Emily is originally from Louisiana but has lived in Salt Lake City for a few years now. She never acted before starting college so this last University show is a bittersweet feeling.

CREATIVE

ALEXANDRA HARBOLD (Director) is Co-Founder and Co-Artistic Director of Flying Bobcat Theatrical Laboratory and Resident Director for Footpath Theatre. Upcoming projects include directing the premiere of *Hear Us Roar* (DoT Studio Season), acting in *Sunny in the Dark* (Salt Lake

Acting Company) and serving as Dramaturg on *Come From Away* (Pioneer Theatre Company). An Associate Member of the Stage Directors and Choreographers Society and member of Actors' Equity Association and Literary Managers and Dramaturgs of the Americas (LMDA), Harbold serves as Theatre Studies BA Area Head and as an Associate Professor of Directing in the University of Utah's Department of Theatre. alexandraharbold.com

COLBY CARPENTER (Lighting Designer) is in his second year in the Performing Arts Design Program, focused on lighting design. This is his debut design at the University of Utah. He previously worked as the Assistant Lighting Designer for *Xanadu* (Meldrum Theatre), and over the summer, he was the Lighting Designer for *Winnie the Pooh Kids* at Backstage Performing Arts.

SYDNEY CHEEK-O'DONNELL (Dramaturg) is an Associate Professor of Theatre at the University of Utah. She has been engaged in new play dramaturgy since 1995, when she served as the dramaturg for the world premiere of *Smash* by Jeffrey Hatcher. Since then she has worked on new plays and remounts in professional and educational settings in New York, Minneapolis, Seattle, and Salt Lake City. In addition, she researches the application of theatre techniques in non-traditional places, like healthcare settings and STEM

education, and teaches theatre history, critical theory, dramatic literature, new play development, and dramaturgy. Sydney has served in a variety of leadership roles including Chair of Theatre and Associate Dean for Research for the College of Fine Arts at the U of U. She is currently a member of the Academic Senate and the Vice President of the University of Utah chapter of the American Association of University Professors. Sydney earned a PhD in Theatre History and Dramatic Criticism from the University of Washington's School of Drama and received her undergraduate degree from Carleton College in Minnesota.

ELLE DENLEA (Choreographer) is a junior in the Musical Theatre Program. Originally from Southern California, Elle made her U debut in *Everybody* and was part of last season's electrifying production of *Xanadu!* Last semester, she helped to assistant direct *Daddy Long Legs* under the superbly talented Olivia Hellin, and is over the moon to perform in *Urinetown* in the spring! She wants to thank her family and friends for all of their support over the years; as well as provide an extra thank you to Andra and Erin Speer for the opportunity to choreograph for this beautiful show. Keith and Amy Engar Scholarship recipient.

AVA DIXON (Production Assistant) is in her second year at the University of Utah, pursuing a degree in Games, as well as a Stage

Management Certificate. This is her first production as a stage manager. Her previous credits include: run crew for the production of *Xanadu* at the U and the designated sound & projections programmer and operator for her high school in Los Angeles, California. She is very excited to be working on this production of *The Cherry Orchard*!

COLBY DUNN (Magic Consultant) has been working as a fantasy author and public speaker for aspiring writers for 15 years. His side gigs include working as a martial arts instructor, Youtube content creator, and amateur magician. He currently resides in Salt Lake City, Utah with his wife and three children.

NICHOLAS DUNN (Video Director) is an assistant professor in the theatre department here at the U. As an actor, he has appeared on stage at locally at Pioneer Theatre Company, the Old Lyric Rep Company, The Grand Theatre, the Simon Festival, Wasatch Theatre Company, and Pinnacle Acting Company, Salt Lake Acting Company, and on film with Magnolia Pictures, Hallmark, the WB, KUED, and a number of commercials and industrials, including Verizon, Microsoft, and the NBA.

He is the winner of the Risk Theatre Modern Tragedy Competition and the Marius P. Hanford Award for Playwriting. His plays have been produced or workshopped at the locally, nationally and

abroad, including the Edinburgh Fringe Festival, Salt Lake Acting Company, Kingsbury Hall, Pittsburgh Playhouse, the Canadian Plaything, the Utah Shakespeare Festival, Westminster University, the Rockaway Theatre Company, and DramaWorks Theatre School in Budapest, Hungary. He has written and directed several short films, commercials and industrials, including the award-winning commercial spot I Am Downtown for the Salt Lake Downtown Alliance. He also works in the film industry as a script coordinator and script supervisor with many networks and studios, including HBO, Vineyard, BYUtv, and CryptTV. His screenplay Thanks Dad was recently purchased by Reintree Films/1550 Films.

Nick holds a AS in theatre and film studies from Utah State Eastern, a BFA in acting from the University of Utah, and an MFA in Playwriting & Screenwriting from Point Park University in Pittsburgh, PA.

CHRIS DUVAL (Producer) Chris DuVal is currently serving as chair in the Department of Theatre. He has worked as an AEA actor, director, fight director or guest instructor at regional theatres and training programs across the country, including 20 years at the Oregon Shakespeare Festival. DuVal is a Certified Teacher and Fight Director with the Society of American Fight Directors, a Master Instructor with Dueling Arts International, holds a 2nd-degree

black belt in Aikido, and authored *Stage Combat Arts* published by Bloomsbury Methuen.

KELLY FRY (2nd Assistant Stage Manager) is a junior pursuing a Stage Management Certificate as well as Illustration at the University of Utah. This will be the second production she will stage manage at the U. Having PA'd *A Midsummer Night's Dream* last fall. Previously Kelly has managed for two of her high school productions of *Ladder Leading Back* and *The Addams Family* in the Chicagoland area. She has also participated in run crew for both this past seasons' productions of *The Lightning Thief* and *Into the Woods*.

NIAMH HELWIG (Costume Designer) is a Junior in the Performing Arts Design Program, with an Emphasis in Costume Design. Most recently, Niamh was the Costume Designer for the Department of Theaters final show in their 24-25 season, *You On The Moors Now* (Babcock Theater) Other productions she has designed include *The Heart of Robinhood* (The Meldrum), and *Dancing at Lughnasa* (Studio 115). She looks forward to designing *School For Scandal* (The Meldrum) in the coming spring semester and is supremely grateful for her Mentor, Brenda VanderWiel, for giving her these opportunities and for everyone in the costume shop for helping make her designs a reality.

ELLIOTT MOORE (Sound Design / Music Director) is excited to have sound designed and composed various original pieces for *The Cherry Orchard*. Elliott is a senior student in the Performing Arts Design Program (PADP), studying sound design and lighting design. He has designed and mixed previous shows for the Department of Theatre including: *Town Hall* (Sound Design), *Into the Woods* (A1 Sound Engineer), *Spring Awakening* (Sound Design), and *Xanadu* (Light Design). Outside of the university he has designed and mixed various shows at Hale Center Theatre, Salt Lake Acting Company, and Backstage Performing Arts. Recent works include: *Sister Act* at HCT (Audio Programmer), *Footloose* at HCT (Monitor Engineer), *12 Angry Men* at HCT (A1 Sound Engineer), *Seussical* at BPA (Sound Designer & Engineer), *Winnie the Pooh* at BPA (Sound Designer & Engineer) and *Bald Sisters* at SLAC (Asst. Sound Designer).

HALEE RASMUSSEN (Set Design) received her BFA from the University of Utah's Performing Arts and Design Program with a double emphasis in technical direction and set design. She is currently the Assistant Technical Director and Scenic Charge Artist for the U Department of Theatre, and a resident set designer for The Grand Theatre. Other design credits include UofU Opera Ensemble, Plan B Theatre Company, Salt Lake Acting Company, Salt Lake

Shakespeare Company, Alligator Press Productions, and Lagoon Entertainment; with assistant design credits from Idaho Shakespeare Festival, Great Lakes Theatre Company, and Lake Tahoe Shakespeare Festival.

TAMI LEE THOMPSON (Hair & Makeup Design) Previous credits include: *Spring Awakening* (University of Utah); *Souvenir*, *Jersey Boys*, *Natasha*, *Pierre & The Great Comet of 1812*, *Bonnie & Clyde*, and Agatha Christie's *Murder on the Orient Express* (Pioneer Theatre Company); *Sherlock Holmes and the Case of the Christmas Goose* and *A Christmas Story* (Barter Theater); *Jelly's Last Jam*, *The Underpants*, *A Christmas Carol*, *Bluish*, *Intimate Apparel*, *Moonlight and Magnolias*, *Tick, Tick.... Boom!*, and *The Stinky Cheeseman and Other Fairly Stupid Tales* (Alliance Theater); *A Flea in Her Ear*, *Da, Born Yesterday*, *Twelfth Night*, *Inherit The Wind*, and *The Philadelphia Story* (Asolo Theater); *Twelfth Night*, *Coriolanus*, and *King Lear* (Utah Shakespeare Festival); Bertolt Brecht's *The Life of Galileo* (University of Notre Dame); and *42nd Street* (Pacific Conservatory for the Performing Arts).

CASTLE TIERNEY (Stage Manager) is a senior in the Stage Management program and is excited to work on his first show of the season. His previous work includes an ASM position on *Charting Neverland* and *Dancing at Lughnasa*, as well as PA positions on *The Lightning Thief* and *Sweeney Todd*. He is grateful for receiving the Sandi Behnken award this year, along with his supportive and loving family and partner.

TONY TRUNNELL (1st Assitant Stage Manager) is a junior in the Department of Theatre, pursuing a degree in Acting and Stage Management. His most recent credits include: Katurian in *The Pillowman* (ICZ), Calling Stage Manager for *Something Rotten* (Murray Community Theater), and Mikey in *Boxes* (Babcock Theatre). Tony would like to thank his family, friends, and professors for supporting him in his theatrical journey. Tony is the proud recipient of the Robert Hyde Wilson Acting scholarship, and the Christine Macken Memorial scholarship.

PRODUCTION STAFF & ADVISORS

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- AVA DIXON**..... Production Assistant
- TAMI THOMPSON**..... Wigs/Hair/Makeup Designer
- WENDY MASSINE**..... Costume Shop Manager
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SPECIAL THANKS

Brandon Anderson, Leigh Fondakowski, Tectonic Theater Project’s Moment Work Institute and the Council of Dee Fellows.

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Utah Premiere

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—*The New York Times*



DEAR

EVAN

HANSEN

Book by Steven Levenson
Music and Lyrics by
Benj Pasek & Justin Paul

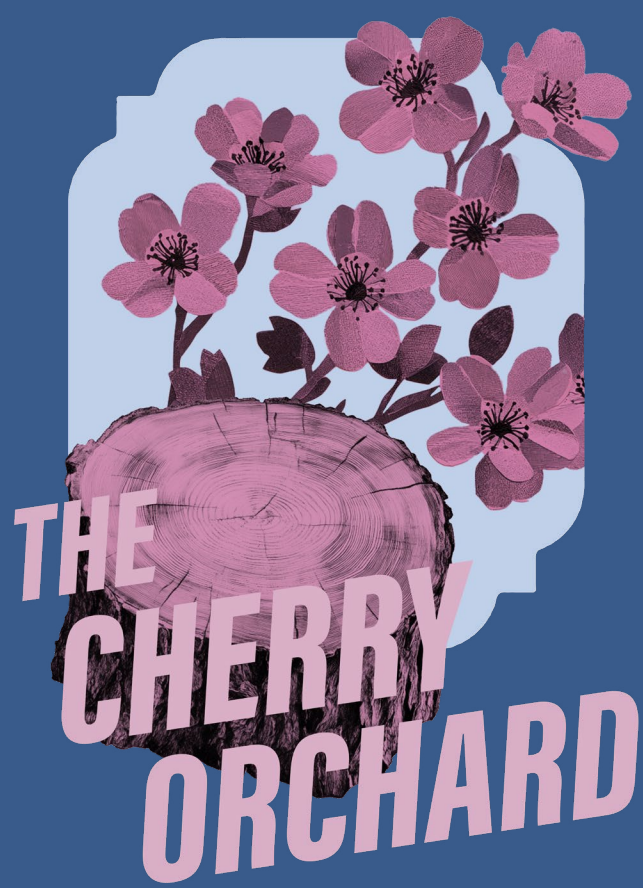




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25-26 SEASON

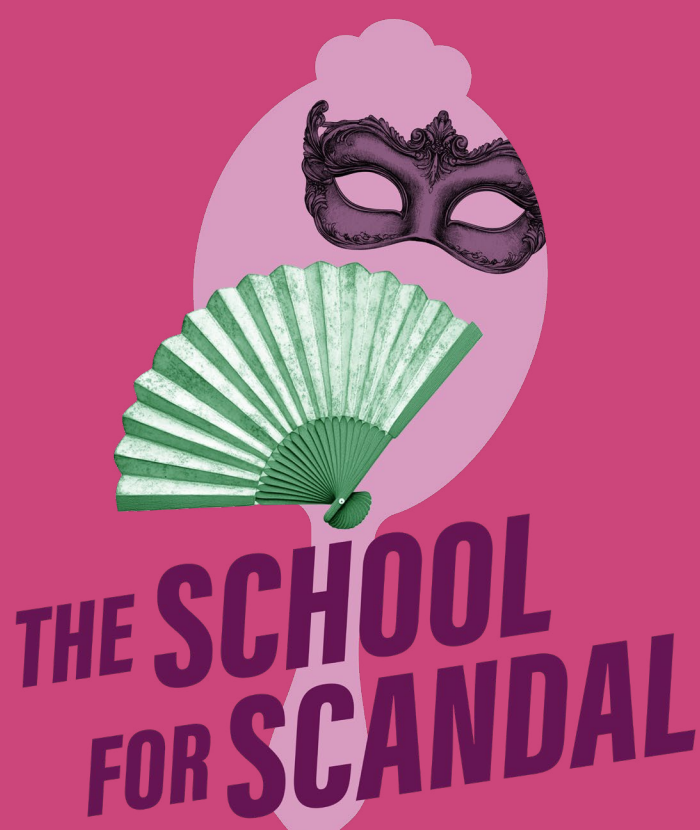
September 26 - October 5



November 14 - November 23



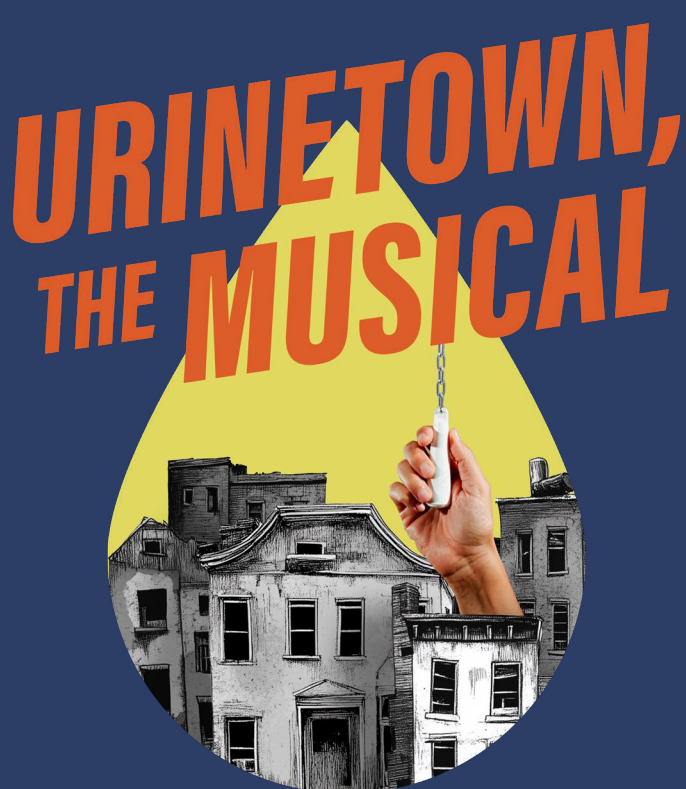
February 13 - February 22



March 19 - March 21



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