

The Chekhov Now Festival, in collaboration with ROTOR Productions,
and Massachusetts Institute of Technology PRESENTS:

IN THIS IS THE END OF SLEEPING

After the *Platonov* fragment by **CHEKHOV** directed by **JAY SCHEIB**

video and sound by **LEAH GELPE**, stage and light by **JEREMY MORRIS**,
costumes by **JESSICA HINEL**, objects/art direction by **BARA JICHOVA**
KIRKPATRICK, assistant director **ADAM PERLMAN**, stage managed by
BELINA MIZRAHI, adapted and directed by **JAY SCHEIB**

With performances by **Eliza Bent**, **Gaëtan Bonhomme**, **Vanessa Burke**,
John Dewis, **Olga Victorovna Fedorishcheva**, **Caleb Hammond**, **Joan Jubett***,
Emily Knapp, **Dan Liston**, **Eric Dean Scott***, **Tao Wang**

* COURTESY OF ACTORS EQUITY, AEA SHOWCASE APPROVED

Performances In New York City, as part of the Chekhov Now Festival: Opens
Friday, Nov 12 at 8pm—and runs Nov 13 at 8pm; Nov 14 at 2pm; Nov 17 at
8pm; Nov 18 at 8pm; and Nov 20 at 5pm

At the Connelly Theatre, 220 East 4th Street

Tickets for the Chekhov Now Festival: 212.352.3101 or www.theatremania.com



www.rotorproductions.com



Anton Chekhov 1860-1904

Adapted from the "Index of Chekhov productions" in Laurence Senelick's book *The Chekhov Theatre*

chronology

- 1860 Anton Chekhov born to the son of a former serf (now a grocer)
- 1879 Chekhov enrolls in the Moscow University Medical school
- 1879 Chekhov begins to write stories for humor magazines
- 1879 third of six children, Chekhov becomes the chief breadwinner for his family
- 1881 or 1882 Chekhov writes *Platonov*. The play was rejected by the Maly Theatre
- 1884 Chekhov completes medical school
- 1887 Chekhov writes *Ivanov*, and it is successfully produced
- 1887 Chekhov's volume of short stories awarded the Pushkin prize for literature
- 1891 Famine/cholera epidemic force Chekhov back to medical /public health activities
- 1892 Chekhov buys a country estate, Melikhovo, and serves as local doctor
- 1895 Chekhov writes the short story "*My Life*"
- 1896 Chekhov writes *The Seagull*
- 1897 Chekhov writes the short story "*Peasants*" which created a sensation
- 1897 Massive hemorrhaging— Chekhov to seek medical help for his tuberculosis
- 1899 Chekhov writes *Uncle Vanja*
- 1901 Chekhov writes *Three Sisters*
- 1901 Chekhov marries Olga Knipper, an actress with the Moscow Art Theater
- 1903 Chekhov writes *The Cherry Orchard*
- 1904, Chekhov dies of tuberculosis at the health spa in Badenweiler, Germany

A very partial Stage History of *Platonov*

- 1920 an Untitled play (often called *Platonov*) is found in a Moscow safe-deposit box [or desk drawer]
- 1929 The untitled play is adapted and produced as *Der Mensch Platanoff* Vinohrad Theatre in Prague
- 1940 Produced as *Fireworks on the James* by the Provincetown Playhouse
- 1954 Produced as *Don Juan in the Russian Manner* at Barnard College, NY
- 1954 Produced as *Poor Don Juan* in Stockholm, Sweden
- 1956 Produced as *Ce fou de Platonov, [The Folly of Platonov]*, Bordeaux and Paris
- 1957 First Russian production, produced as *Platonov*
- 1958/59 Produced by Piccolo Teatre di Milan
- 1960 Produced as *Platonov* by the Royal Court, London
- 1976 Adapted as *Unfinished Piece for Player Piano* by film director Mikhailov (USSR)
- 1977 Produced as *Platonov* by the Williamstown Theatre
- 1984 Adapted as *Wild Honey* by Michael Frayn, National Theatre, London
- 1987 *Unfinished Piece for Player Piano* adapt. Mikhailov Teatro di Roma, Italy. M. Mastroianni as *Platonov*.
- 1990 Adapted as *Piano* by Trevor Griffiths, Cottesloe Theatre, London
- 1991 Adapted as *Without Patrimony*, Sibilev Studio, Moscow

On Chekhov

The greatness of Chekhov lies in being anti-ideological and anti-pedagogical. His characters hurry in the search for answers which they never find. **Mikhailov (director of *Unfinished piece for Player Piano*—after *Platonov*)**

Audiences, expecting to be sucked into a plausible and gemütlich world of bygone gentility, react angrily to productions that are more abstract, more physical or more surrealistic than what they expected. Quite unlike Ibsen or Beckett, the traditional Chekhov generated an affection in the playgoing public, which in turn bred a sentimentality he would be the first to deplore. **Laurence Senelick, *The Chekhov Theatre***

About the Company (cont.)

Joan Jubett (Anna Voinitsev) NEW YORK: Mac Wellman's reading of *School for Devils* (Primary Stages, Dir. Ken Rus Schmoll), co-author and performer with Jerusha Klemperer in *Ritalin for Two* (UNDER St. Marks, Dir. Rosemary Address), Koltès' *Battle of Black and Dogs* (Ohio Theatre, KoltèsNY2003 Festival, Dir. Doris Mirescu), Rilke's *The White Princess* (CSV, Dir. Ken Rus Schmoll), Erin Courtney's *Alice the Magnet* (BRIC, Dir. Ken Rus Schmoll), Stephen Belber's *Transparency of Val*, (CSV, Dir. Sam Helfrich), *Godard (distant and right)* (Ohio Theatre, Dir. Robert Woodruff), *Caucasian Chalk Circle* (La MaMa etc, Dir. Andrei Serban), and *Penthesilea* (Culture Project at The Salon, Dir. Joanna Settle). REGIONAL: *Hay Fever* (Actors Theatre of Louisville, Dir. Anne Bogart), *Collected Stories, The Importance of Being Earnest* (Penobscot Theatre Company, ME), *Equus* (Nora Theatre Company, Boston) INTERNATIONAL: *Accustomed to Her Face*, (Scotsman Fringe First Award, Edinburgh Fringe, Glasgow's Clyde Unity Theatre, Traverse Theatre, and London's Drill Hall); FILM/TV: *Pretend* (Dir. Julie Talen), *Leaving the Post* (Dir. Will Lyman), "*Forensic Detectives*" (Discovery Channel). TRAINING: MFA: Columbia University, SITI, and Caymichael Patten.

Emily Knapp (Sasha) Recent credits: *Pericles* (Lychordia.. with Andrei Serban at ART) *On Raftery's Hill* (Sorrel, Sùgán Theater Company) *Martin Guerre* (Mereille de Rols, Boston Music Theater Project), *Me and the Mirror* (the Mirror Self, Underground Railway Theater); numerous productions at the Harvard-Radcliffe Dramatic Club. Previous: *Assassins* (Squeaky Fromme) , *Henry V* (Katherine/the boy), *A Rock and Roll 12th Night* (Viola), and *La Bête* (Marquise Therese DuParc) for Harlequin productions, *Nonsense I and II* (Sister Robert Anne) and *Into the Woods* (the Baker's Wife) for Capital Playhouse. Senior at Harvard University.

Dan Liston (Isaac) a recent graduate of the MIT Theater Department, has worked with Jay Scheib in *Lorenzaccio* at the Loeb Drama Center/ART and *Power of Darkness* at MIT. Dan recieved the Edward S. Darna Award for Theater Excellence for his work as an actor, producer, designer, author and director. He dedicates his performance to his mother whose heart is greater than her breast can hold.

Jeremy Morris, Lighting and Set Designer other work with Mr. Scheib includes: *West Pier* (Quai Ouest), Ohio Theatre, New York; *Herakles*, Chashama Theatre, NYC, *Godard (distant and right)* Theatre Nanterre-Amandiers, Paris. Other recent designs: *Dance-o-matic* tour and *Acre* at Dance Theatre Workshop. both for Brian Brooks Moving Company; John Patrick Shanley's *Dirty Story* for LAByrinth Theatre Co. Jeremy also served as Lighting Supervisor for *You Walk?* for the Bill T. Jones/Arnie Zane Dance Company. Mr. Morris holds an MFA in Design from NYU Tisch School of the Arts. He and his wife Vanessa recently formed ROTOR Productions, a non-profit production company based in New York. ROTOR's first production, *West Pier*, opened last spring to critical acclaim.

Adam R. Perlman (Asst Director) most recently directed *Sunday in the Park* with George on the ART's Loeb Mainstage in Cambridge, MA. Also at the Loeb, he has directed *A New Brain* and *Assassins*. Festival directing credits include *Hit Me* at the Boston Theatre Marathon and *Cheating Death* at the Short Attention Span Play Festival (best in Fest selection). He has worked with SpeakEasy Stage in Boston and Second Stage Theatre in New York. Performance credits include work at NYTW, the Triad Club, and the Boston Center for the Arts. Adam graduates in January with a BA in English from Harvard University. What is he going to do with it?

Eric Dean Scott (Michael Platonov) Some credits: *Vomit Talk of Ghosts* by Kevin Oaks at the Flea (Jay Scheib, d.); *Battle of Black & Dogs & Story of Rats* (Doris Mirescu, d.); Rich Maxwell's *Cowboys & Indians*; Jeff Weiss' *Hot Keys*; *Mud* (Kate Whoriskey, d.); *Hamletmachine* (Ivan Talijancic, d.); *Einstein's Dreams* (R. Holderness, d.) Film/TV: *Piggie*; *One Hand Clapping*; *Ann's Portrait*; L&O.Training: NYU

Tao Wang (Osip) is an MIT PhD candidate in Engineering Systems Division. My research topic is emotionless and logic; but I really enjoy theatre arts, expressing myself and exploring the world using feelings rather than logic. I participated in art@MIT plays. Shanghai is my hometown and I went to the US after graduating from a college in Shanghai.

About the Company (cont.)

Gaëtan Bonhomme (Sergey) was born meters (oups, yards) east of Paris (oui oui). He learned drama at INSA Lyon Théâtre-Etudes. He has performed independent to classical parts, from *Nouvelle Vague*, a monologue by contemporary French playwright Christine Angot, to Kasimir in Horvath's *Kasimir and Karolyn*, shown in International Student Festivals held in Jerusalem and Kiev. In Lyon, he was the co-founder in 1999 of a collective called Collectif des Esprits Solubles (now renamed PAGES), aimed at the production of experimental performances. He moved to Boston early 2003. You may have seen him in *Accidental death of an anarchist* and *Roberto Zucco*.

Vanessa Burke (Sonya) last worked with Jay Scheib as a producer for his production of *West Pier* in Koltas NY 2003 at the Ohio Theatre. On stage, she has been seen most recently as Horatio and Ophelia in *The Hamlet Project* (La MaMa etc) and as Chrysothemis in *Elektra* (Teatro La Tea, CSV). Vanessa is a producer for Rotor Productions, a nonprofit arts org. she founded with her husband, Jeremy Morris.

Olga Victorovna Fedorishcheva (Mary) is a competitive ballroom dancer, actress and go go dancer. Recent work for the stage include roles in *Paintshow* at the Edinborough Fringe Festival; development of new works with Ping Chong at Market Theatre, Tolstoy's *The Power of Darkness* at MIT, and as the Marchese Cibo in Musset's classic romance *Lorenzaccio*, performed on the mainstage of the Loeb Drama Center. Olga studied at the Atlantic Theatre and is a recent graduate of Harvard University where she studied in the ART undergrad program.

John Dewis (Nicholas) in the past two years has performed the following roles at the American Repertory Theater in Cambridge, Massachusetts: Lovborg in Ibsen's Hedda Gabler, Joshua/Gerry in Caryl Churchill's Cloud 9, Fistula (Mephistopheles) in Vaclav Havel's Temptation, and Roberto Zucco in Koltas' Roberto Zucco. He is pleased to be in Jay Scheib's current production of Chekhov's Platonov. John lives in NYC.

Leah Gelpe (Sound Designer, Projection Designer and Camera). Projection designs include Trace at the Austrian Cultural Forum, Jay Scheib's productions of The Vomit Talk of Ghosts at the FLA, Lorenzaccio (Loeb Drama Center), West Pier (Ohio Theatre), Sie Gestatten (3. Stock, Volksbühne am Rosa-Luxemburg-Platz, Berlin), The War Plays (Mozarteum, Salzburg), Herakles/ Herakles 5 (Chashama) and Glass Mohn (Pont Muhely, Budapest). Sound Design credits include The Black Monk (Yale Repertory Theatre), The Lady from the Sea (Intiman Theatre), and Robert Woodruff's production of Saved (Theatre for a New Audience.)

Caleb Hammond (Porfiry) past works include: Acting Writing Video Directing Installation Drawings; A theatrical interpretation of the poetry and diaries of Edward Lear; A play called: AMERICA (the body of Hermes in Transit); A Dance Piece based on parts of Virginia Woolf's writings: VIRGINIA/NOTVIRGINIA/VIRGINIA, in collaboration with Choreographer Vyvonne Loh; Producer of the "Quixotic Festival" of Theater, Music, Dance and Poetry. This past Spring, Hammond directed Ionesco's Rhinoceros and performed in Sam Shepard's Curse of the Starving Class at Chelsea Theaterzone. In 2002 / 2003 He produced an original multi-media solo show "FIRE (Sex and Death)" which toured to New York, San Francisco, Ontario and Prague. Currently he is collaborating Stockholm-based composer Simon Milner on "The Destruction" an adaptation from Richard Foreman's notebooks which will tour Europe in the Summer of 2005.

Emily Knapp (Sasha) Recent credits: Pericles (Lychordia.. with Andrei Serban at ART) On Raftery's Hill (Sorrel, Sógán Theater Company) Martin Guerre (Mereille de Rols, Boston Music Theater Project), Me and the Mirror (the Mirror Self, Underground Railway Theater); numerous productions at the Harvard-Radcliffe Dramatic Club. Previous: Assassins (Squeaky Fromme) , Henry V (Katherine/the boy), A Rock and Roll 12th Night (Viola), and La Bête (Marquise Therese DuParc) for Harlequin productions, Nonsense I and II (Sister Robert Anne) and Into the Woods (the Baker's Wife) for Capital Playhouse. Recent graduate of Harvard University and the Ecole Philippe Gaulier in Paris.

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on Chekhov

For chemists there is nothing unclean on the earth. The writer must be as objective as the chemist. **Anton Chekhov**

The people I am afraid of are the ones who look for tendentiousness between the lines and are determined to see me as either liberal or conservative. I am neither liberal, nor conservative, nor gradualist, nor monk. . . I would like to be a free artist and nothing else and I regret God has not given me the strength to be one. I hate lies and violence in all of their forms. . . Pharisaism, dullwittedness and tyranny reign not only in merchant's homes and police stations. I see them in science, in literature, among the younger generation. That is why I cultivate no particular predilection for policemen, butchers, scientists, writers, or the younger generation. I look upon tags and labels as prejudices. My holy of holies is the human body, health, intelligence, talent, inspiration, love, and the most absolute freedom imaginable-freedom from violence and lies no matter what form [they]. . . take. Such is the program I would adhere to if I were a major artist. **Anton Chekhov, Letter to his publisher.**

When a woman destroys things like a man, people think it natural and everybody understands it; but when, like a man, she wishes or tries to create, people think it unnatural and cannot reconcile themselves to it.

Anton Chekhov, Notebook

Women deprived of the company of men pine, men deprived of the company of women become stupid. **Anton Chekhov, Notebook**

There's a baby grand piano crawling crawling across your breast, Anna. It's a scream. Nicholas why don't you play us something... **Anton Chekhov, from Platonov**

You are right to demand that an artist should take a conscious [social] attitude to his work, but you are confusing two concepts: answering [social] questions and formulating them correctly. Only the latter is required of an artist. There's not a single question answered in [the novels] Anna Karenina or Eugene Onegin, but they are fully satisfying, simply because all the questions they raise are formulated correctly. It is the duty of the court to formulate the questions correctly, but let the jury answer them, each according to his own preference. **Anton Chekhov**

There are doctors in all [Chekhov's] full-length plays except The Cherry Orchard [Nicholas Triletsky is the doctor in Platonov]. All but Lvov of *Ivanov* are in one or another stage of withdrawal from conscientious practice. What are we to make of that? **Richard Gilman, Chekhov's Plays: An Opening into Eternity**

[Chekhov] wrote a long play (Platonov) and took it himself to the Maly Theatre, hoping to hand it personally to the famous actress Maria Yermolova. Whether he saw Yermolova or not is now known, but the play was returned to him by post. For once he betrayed his great disappointment by tearing of the manuscript of the play which his brother Michael had copied out for him. The rough copy of the play, however, has been preserved. It is very long and unwieldy, but it shows Chekhov's first attempt to deal with the new social forces which were just then coming to the fore in Russian and contains many themes which he used in his great plays. **Chekhov, a life by David Magarshack**

Short statement

The early works of major writers attract me because they lack restraint in their daring endeavor to possess life. I admire the pursuit—for its obscenity and for its obsessive determination. Contain the world within a play is no small feat. To write life itself, to coerce life into playing out its own folly, its own rich and desperate attempts at glory or happiness—life in the brilliance of its own pitiful violence, its maddening disillusionment, its tidal march toward obsolescence—this is Chekhov's first play. A masterpiece of unruliness and one of the great mysteries of Russian literature.

Discovered posthumously sometime around 1920 in a safe deposit box (or desk drawer?). Its title page was missing. This play is Untitled. Some scholars theorize the play to be the *Fatherlessness* text that Chekhov names in a letter to his brother. A play he is known to have destroyed.

I title the performance and not the text. The text remains unnamed—personally, I think that *Fatherlessness* is a perfect stamp from Chekhov's young intellect. The performance that we are making is titled *In this is the End of Sleeping*. *Fatherlessness* when pronounced in the Russian Language sounds to the Hebrew speaker like *In this is the End of Sleeping*. This was sometimes a linguistic misunderstanding with dramaturgy/historian Nina Kiraly—but a title which says much. The play does, after all, contain three suspicious characters Abraham, Isaac, Jacob.

In this is the End of Sleeping is a live performance for two-channel video installation, real-time audio processing and an opportunity to make a play about Russia speak in America. *In this is the End of Sleeping* celebrates Chekhov's flight into naturalism, drawing inspiration from the cinema verité, and Russian filmmakers like Tarkovsky with a nod to crude reality television technology. It is the longest day of the year and it's a hot hot sleeplessness here—the sweat pours like rain and the water is icy cold. But when the laughing and drinking and running through the woods gives way to kissing and bathing and shooting guns... no one will survive unchanged.

It is the age of cynicism—nestled in the heart of the end of an era. This is a play about loving each other, and buying each other out.

Jay Scheib, Summer/Fall 2004

Jay Scheib, director

As a director his recent productions include Bernard Marie Koltès' *West Pier* at the Ohio Theatre in NYC, *Lorenzaccio* by Alfred de Musset at the Loeb Drama Center/ Harvard/ ART, Kevin Oakes' play *The Vomit Talk of Ghosts* at the Flea Theatre NYC, *The Power of Darkness* by Leo Tolstoy with Pont Mühely in Budapest Hungary. In Berlin, Scheib staged the premier of *Television* by Lothar Troller along with Troller's master monodrama *Vormittag in der Freiheit* in the small theatre of the Volksbühne am Rosa Luxemburg Platz. Scheib's opera, *Oresteia America: Dreamlife of Thousandaire Affluence* was commissioned by the Exiles Festival / Berliner Staatsbank. Upcoming projects include *The Medea*, based on texts by Euripides, Seneca and Heiner Müller in January at LaMama ETC in NYC with ITONY—Actors without borders.

An assistant professor for Music and Theater Arts at Massachusetts Institute of Technology, Jay Scheib holds an MFA in directing from Columbia University School of the Arts. Scheib has conducted viewpoints and composition classes and workshops at NYU, Yale, Harvard, The Academy of the National Theatre in Sofia, Kretakor in Budapest, and is a regular guest professor for acting and directing at the Mozarteum conservatory in Salzburg Austria.

<http://www.jayscheib.com/chekhov/index.html>
jayscheib@jayscheib.com

Cast (roughly in order of appearance)

John Dewis as **Nicholas Triletsky**, doctor & brother to Sasha

Joan Jubett as **Anna Voynitsev** widow of the late General Voynitsev

Caleb Hammond as **Porfiry Glagolyev** businessman, real estate guy

Gaëtan Bonhomme as **Sergey Voynitsev** step-son of Anna Voynitsev

Eliza Bent as **Jacob** servant of the Voynitsevs

Dan Liston as **Isaac Vengerovich** the son of Abraham

Eric Dean Scott as **Michael Platonov** a schoolteacher

Emily Knapp as **Sasha Triletsky Platonov** wife of Michael Platonov

Olga Victorovna Fedorishcheva as **Mary Grekhov** chemistry student

Vanessa Burke as **Sonya Voynitsev** wife of Sergey

Tao Wang as **Osip**, non-citizen, horse thief, murderer.

Design and Production

Sound and Video design by **Leah Gelpe**, Scenic and Lighting design by **Jeremy Morris**, Costume design by **Jessica Hinel**, objects/art direction by **Bara Jichova Kirkpatrick**, camera operators **Leah Gelpe** and **Eliza Bent**, assistant director **Adam Perlman**, stage manager **Belina Mizrahi**, Directed by **Jay Scheib**

Special Thanks

Kristina and Tom Burke, Mike Katz, Elizabeth Jochum, Bill Fregosi, Leslie Cocuzzo, Karen Perlow, Janet Sonenberg, Tommy DeFrantz, Michael Ouellette, MIT Music and Theater Arts, Dora Kelle, Michèle Oshima, Alan Brody, Kristin Blank, CAC, Roadkill Buffet, Gilbert and Sullivan Players, Dave Kemp, MIT Dramashop, Shakespeare Ensemble, The House of Success, Adam Melnick and The Chekhov Now Festival...

Production made possible through a special collaboration with Massachusetts Institute of Technology Music and Theatre Arts, ROTOR Productions of New York and The Chekhov Now Festival.

About the Company

Eliza Bent (Jacob / camera) graduated from Boston College in May where she majored in Philosophy and minored in Theatre and Italian. She most recently performed with Boston's Animus Ensemble in it's world premiere production of *The Memory of Salt* (she was a Salt Maiden). Other previous roles include Jill in *English Made Simple*, Dunyasha in *The Cherry Orchard*, Santuzza in *La Cavalleria Rusticana*, Wanda June in *Happy Birthday Wanda June*, and the Housewife in *Rhinoceros*. Eliza is thrilled to be a part of Jay Schieb's production *In This is the End of Sleeping*. She thanks her family and friends for their unending love and humor.

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