

## UMBC DEPARTMENT OF THEATRE

**Full Time Faculty** — Nyalls Hartman, Shelley Joyce, Alan Kreizenbeck-Chair, Susan McCully, Eve Muson, Wendy Salkind, Colette Searls, Greggory Schraven, Lynn Watson, Elena Zlotescu

**Adjunct Faculty** — Temple Crocker, Lian French, Michael Klima, M. Celestine Ranney-Howes

**Business Services Specialist** - Patty Wilson

**Administrative Assistant** - Domonique Pitts

All proceeds from UMBC Department of Theatre performances benefit the Theatre Department Scholarship Fund.

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# TWENTY



Celebrating 20 Years 1991-2011  
100,000 Stories: Which One is Yours?



# OTMA

BY KATE MOIRA RYAN

DIRECTED BY  
EVE MUSON

COSTUME DESIGN  
REBECCA EASTMAN

SCENE DESIGN  
DANIEL ETTINGER

LIGHTING DESIGN  
MICHAEL KLIMA

SOUND DESIGN  
JEFFREY DORFMAN

MOVEMENT CONSULTANTS  
RENÉE BROZIC BARGER  
CASEY KALEBA

COMPOSER  
ANDREW KLEIN

STAGE MANAGER  
LENA SALINS

Please join us for these events:

*Wednesday, Oct 19 7pm pre-show lecture; post-show talk with the cast*  
*Thursday, Oct 20 post-show talk with playwright Kate Moira Ryan*  
*Friday, Oct 21 post-show talk with the cast (after 11 am performance)*

OTMA is produced by special arrangement with Playscripts, Inc. ([www.playscripts.com](http://www.playscripts.com))

## PRODUCTION STAFF

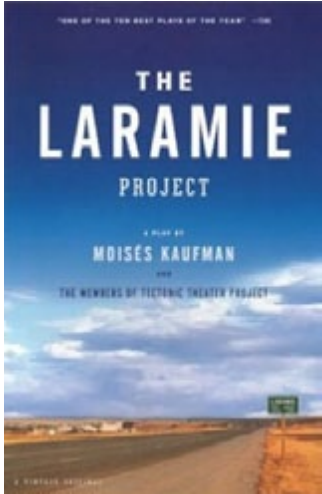
TECHNICAL DIRECTOR GREGGORY SCHRAVEN  
COSTUME SHOP MANAGER SHELLEY STEFFENS JOYCE  
COSTUME SHOP CO-MANAGER M. CELESTINE RANNEY-HOWES  
SCENIC/PROPERTIES ARTIST LIAN FRENCH  
STITCHER KAT SCHUSTER  
ASSISTANT DIRECTOR ALI QUINN  
ASSISTANT STAGE MANAGER CECILIA GRADY  
ASSISTANT LIGHTING DESIGNER WILLIAM D'EUGENIO  
ASSISTANT PROPERTIES ARTIST KATHRYN BISHOP  
CORSET CONSTRUCTION BAILEY ALEXANDER  
ASSISTANT TO COSTUME SHOP AJA MORRIS-SMILEY  
ASSISTANT TECHNICAL DIRECTOR PIXI BARRET  
MASTER CARPENTERS AMBER CHANEY, LIZ RICHARDSON,  
MATTHEW WOOD  
MASTER ELECTRICIAN WILLIAM D'EUGENIO  
SOUND ENGINEER SAM ZUCKERMAN  
SET CONSTRUCTION JEFFREY CAVEY, ABID CHAUNDRY,  
CODY JAMES, RACHAEL KNOBLAUCH, BENJAMIN KORBELAK,  
ZACHARY PENNINGTON, ROBERT TEMPLE, PHILLIP VANNORRBECK,  
SHANEEKA WILLIFORD, THE STUDENTS OF THTR 100  
COSTUME CONSTRUCTION SYDNEY KLEINBERG, AJA MORRIS-  
SMILEY, CAHTRINA PEELE, LIZ RICHARDSON, KAT SCHUSTER  
LIGHT OPERATOR RACHAEL KNOBLAUCH  
SOUND OPERATOR CODY JAMES  
WARDROBE CREW AJA MORRIS- SMILEY, KAT  
SCHUSTER  
PHOTOGRAPHY RICH RIGGINS  
BOX OFFICE/HOUSE MANAGERS DOMONIQUE PITTS, PATTY WILSON

## UPCOMING EVENTS

### **The Laramie Project**

By Moises Kaufman and the Members of Tectonic Project

**Directed by** Nyalls Hartman



On October 6th of 1998, Matthew Shepard, a young gay man, was beaten and left to die tied to a fence in the outskirts of Laramie, Wyoming. He died 6 days later. His torture and murder became a national news event that highlighted the nation's deep-seated cultural bias against homosexuality. A month after the murder, members of the Tectonic Theater Project traveled to Laramie and conducted interviews with the people of the town. From these interviews came the play *The Laramie Project*. Poignant, moving, and theatrically enticing, it is one of the most

celebrated plays of the last decade.

Performances:

Wednesday, November 30, 8 pm (preview)

Thursday, December 1, 4pm (free for the UMBC community, talkback)

Friday, December 2, 8 pm (opening night)

Saturday, December 3, 8 pm

Sunday, December 4, 2 pm

Thursday, December 8, 8 pm

Friday, December 9, 8 pm

Saturday, December 10, 8 pm

Sunday, December 11, 2 pm

## CAST OF CHARACTERS

OTMA - *THE FOUR DAUGHTERS OF NICHOLAS II, THE LAST TSAR OF RUSSIA*

OLGA ROMANOV, 23 YEARS OLD..... BRANDI SHEPPARD

TATIANA ROMANOV, 20 YEARS OLD..... JESSICA BAKER

MARIE ROMANOV, 18 YEARS OLD..... ERIN HANRATTY

ANASTASIA ROMANOV, 17 YEARS OLD..... SARAH ARROYO

## TIME

JULY 1918

## PLACE

THE HOUSE OF SPECIAL PURPOSES, EKATERINBURG, RUSSIA

THE LETTERS FROM THE SOLDIER ARE EXCERPTED FROM EDVARD RAZINSKY'S BOOK *THE LAST TSAR*, AS IS THE DRAFT OF THE TELEGRAM

EXCERPTS FROM *THE CHERRY ORCHARD* ADAPTED BY TOM DONAGHY.

PLEASE TURN OFF ALL ELECTRONIC DEVICES, AND REFRAIN FROM TEXT MESSAGING DURING THE PERFORMANCE. ALL RECORDING EQUIPMENT AND PHOTOGRAPHY IS STRICTLY PROHIBITED.

‘For have I not been a  
prisoner all my life?’  
*Nicholas’ diary, written while in  
captivity*

### Nicholas II, Emperor and Autocrat of All the Russias (18 May 1868



– 17 July 1918) ruled from 1894 until his abdication on 15 March 1917. His reign saw Imperial Russia go from being one of the foremost great powers of the world to economic and military collapse. Critics nicknamed him Bloody Nicholas because of the Khodynka Tragedy, Bloody Sunday, the anti-Semitic pogroms, his execution of political opponents, and his pursuit of military campaigns on a hitherto unprecedented scale. Under his rule, Russia was defeated in the Russo-Japanese War, including the almost total annihilation of the Russian fleet at the Battle of Tsushima. As head of state, he approved the Russian mobilization of August 1914, which marked the beginning of Russia’s involvement in World War I, a war in which 3.3 million Russians would be killed. The unpopularity of the Russian involvement in this war is often cited as a leading cause of the fall of the Romanov dynasty less than three years later.

“... Most commonly, [Nicholas] is described as shallow, weak, stupid—a one-dimensional figure presiding feebly over the last days of a corrupt and crumbling system. Historians admit that Nicholas was a “good man”—the historical evidence of personal charm, gentleness, love of family, deep religious faith and strong Russian patriotism is too overwhelming to be denied—but they argue that personal factors are irrelevant; what matters is that Nicholas was a bad tsar....Essentially, the tragedy of Nicholas II was that he appeared in the wrong place in history.” Robert K. Massie, *Nicholas and Alexandra*.

*The Cherry Orchard* is Russian playwright Anton Chekhov’s last play. It premiered at the Moscow Art Theatre in January 1904 in a production directed by Constantin Stanislavski and starring the playwright’s wife.

The play concerns Lyubov Renevskaya, an aristocratic Russian woman and her family as they return to the family’s estate (which includes a large and well-known cherry orchard) just before it is auctioned to pay the mortgage. While presented with options to save the estate, Renevskaya fails to take serious steps to address their financial problems. The play ends with the estate being sold to the son of a former serf, and the family leaving to the sound of the cherry orchard being cut down. The story presents themes of cultural futility — both the futility of the aristocracy to maintain its status and the futility of the bourgeoisie to find meaning in its newfound materialism.

“If in the first act you have hung a pistol on the wall, then in the following one it should be fired. Otherwise don’t put it there.”  
*From Gurlyand’s Reminiscences of A. P. Chekhov, 1904.*



Olga Knipper as Renevskaya

Ranevskaya’s charming fecklessness can be seen as a criticism of those people who were unwilling to adapt to the new Russia. Her petulant refusal to accept her present circumstances is her downfall; she prefers to live in an illusion of the past. The speeches by the radical student Petya Trofimov, were later seen as early manifestations of Bolshevik ideas and his lines were often censored by the Tsarist officials.

On the night of July 17 1918, the royal family was awakened around 2:00 am, told to dress, and led down into a half-basement room at the back of the Ipatiev house; the pretext for this move was the family's safety—that anti-Bolshevik forces were approaching Yekaterinburg, and the house might be fired upon. Present with Nicholas, Alexandra and their children were their doctor and three of their servants, who had voluntarily chosen to remain with the family. The executioners drew revolvers and the shooting began. The sisters survived the first hail of bullets; they were wearing over 1.3 kilograms of diamonds and precious gems sewn into their clothing—their corsets served as homemade bullet-proof vests. They were stabbed with bayonets and then shot at close range in the head. Afterwards, the bodies were dumped in a makeshift grave in a forest adjacent to Yekaterinburg. Many rumors surrounded the assassination and burial, most famously the supposed survival and escape of the youngest princess, Anastasia. However, in the 1990's their remains were exhumed and DNA testing confirmed that the entire family died that fateful night. After the fall of the Soviet government, the Romanov family was rehabilitated, their remains returned to St. Petersburg, and they were canonized as martyrs by the Russian Orthodox Church.

Alexandra of Hesse and Nicholas were wed in Saint Petersburg in November 1894. It was a Victorian marriage, outwardly serene and proper, but based on intensely passionate romantic and physical love. Four daughters—Olga, Tatiana, Marie and Anastasia—were born in quick succession.

Alexandra dressed her daughters as pairs, the oldest two and the youngest two wearing matching dresses. The four sisters often composed correspondence



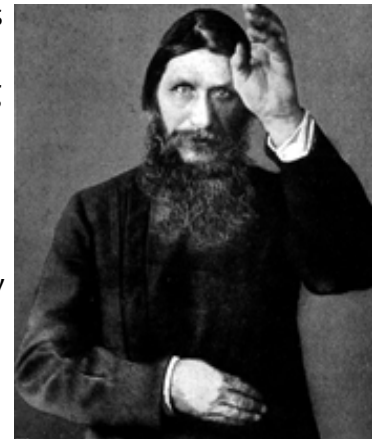
together, signing with their initials, O.T.M.A. Nicholas and Alexandra intended that Olga and Tatiana should make their official debuts in 1914, but World War I intervened and the plans were canceled. By 1917, the four daughters of Nicholas and Alexandra had blossomed into young women whose talents and personalities were, as fate decreed, never to be unfolded and revealed.



In August 1904, Alexandra fulfilled her most important role as tsarina by bearing a male child, Alexey. At first the boy seemed healthy and normal, but it was soon discovered that Alexey suffered from hemophilia, hereditary disorder that impairs the body's ability to control blood clotting. Like her grandmother Queen Victoria, Alexandra carried the same gene mutation that afflicted several of the major European royal houses. As all of Nicholas and Alexandra's daughters perished with their parents and brother in

Yekaterinburg in 1918, it is not known whether any of them inherited the gene as carriers.

The disorder caused Alexey extreme pain and he was often bedridden. At first Alexandra turned to Russian doctors, but their treatments generally failed and there was no known cure. Alexandra put her faith in God for comfort, and spent hours praying in her private chapel for deliverance. In desperation, Alexandra turned to mystics and so-called holy men, especially Grigori Rasputin. She came to rely increasingly on Rasputin, and to believe in his uncanny ability to ease Alexei's suffering. His interference in political matters was perceived to undermine the credibility of Romanov rule during World War I, and



eventually led to his murder in December 1916. Amongst the assassins were Prince Felix Yusupov and Grand Duke Dmitri Pavlovich, a member of the Romanov family .

If I am killed by common assassins... you, Tsar of Russia, will have nothing to fear for your children, they will reign for hundreds of years in Russia... But if it was your relations who have wrought my death then no one of your family... will remain alive for more than two years. They will be killed by the Russian people... *Rasputin to Nicholas, 1916*



'Thou exalt thyself as the eagle, and though thou set thy nest among the stars, thence I will bring thee down, saith the Lord.'  
*from Obadiah 1:4, Alexandra's bible reading on the last day of her life*

Nicholas abdicated following the February Revolution of 1917 during which he and his family were imprisoned first in the Alexander Palace at Tsarskoye Selo, then later in the Governor's Mansion in Tobolsk. What kept the family's spirits up was the belief that various plots were underway to break them out of captivity and smuggle them to safety. But in April 1918 they were transferred to their final destination: the town of Yekaterinburg, where they were imprisoned in the two-story home of military engineer Nikolay Nikolayevich Ipatiev, which ominously became referred to as the 'house of special purpose'.



The basement room of the House of Special Purposes after the execution