The Cherry Orchard
by Anton Chekhov
as translated by Jean-Claude van Itallie

January 22-24 and 29-31, 2010

Produced by special arrangement with
Dramatists Play Service, Inc.

Please turn off all cell phones, pagers, and alarms.
In order to protect the professional integrity of Elements Theatre Company,
no photography or recordings of this performance are allowed.
A NOTE FROM THE DIRECTOR

Dear Friends,

There is so much to be found in The Cherry Orchard; the intricacy of relationships, the limitations inherent to interaction between different levels of social class, and the haunting power of memory. In Lopakhin’s case memory drives him forward, while for Madame Ranevskya, the past anchors her in a state of denial. Both are unable to let their memories be—they hang on them, almost tangibly, like shawls or heavy woolen sweaters.

Hints of the unrest leading to the revolution of 1917 are present in The Cherry Orchard, but this play really isn’t about the politics that lead up to the revolution. It is about the inevitability of change. And of course money, or the lack thereof, plays a large part in this play. This once wealthy family is overcome with debts, and a crumbling estate that has a beautiful yet unproductive cherry orchard. Do they sell what has been in the family for almost 100 years or do they hope loans and friends will help them? For many of us, who have experienced the economic upheaval of the last 18 months, their predicament is not foreign to the imagination.

One beauty of Chekhov’s art is his unobtrusive view into human nature and the simple routines that make up our days, revealing much about the stuff of which we are made.

“In our troubled times…societies are seized by laziness, boredom with life and disbelief, when all around us there reigns a strange combination of hatred of life and fear of death, when even the best of our people sit around twiddling their thumbs, justifying their laziness and depravity with the fact that life has no meaning, we need enthusiasts the way we need the sun.”

It was Chekhov’s hope and desire that by writing honestly about life as he saw it, his countrymen might reflect on his honesty, and be inspired to better their lives.

Thank you for joining us as we celebrate the 150th Birthday of Anton Chekhov, by exploring the riches and beauty of The Cherry Orchard.

Sr. Danielle Dreyer
THE CHERRY ORCHARD
by Anton Chekhov

THE CAST
(In order of their appearance)

Anya, as a young girl  Lindsey Kanaga
Grisha, Madame Ranevskaya’s son  Gabriel Spatzeck-Olsen
Yermolay Alexeyevich Lopakhin, a merchant  Chris Kanaga
Dunyasha, the maid  Sr. Phoenix Marcella
Semyon Pantelyevich Yepikhodov, the clerk  Br. Stephen Velie
Firs, a valet, age eighty-seven  Luke Norman
Lyubov Andreyevna Ranevskaya, owner of the cherry orchard  Sr. Danielle Dwyer
Anya, Madame Ranevskaya’s daughter  Ellen Ortolani
Varya, Madame Ranevskaya’s adopted daughter  Rachel McKendree
Masha, a servant  Cori Shannon
Leonid Andreyevich Gayev, Madame Ranevskaya’s brother  Brad Lussier
Charlotta Ivanovna, the governess  Kate Shannon
Charlotta’s dog  Beatrice
Simeonov-Pishchik, a landowner  Peter Haig
Yasha, a valet  Br. Anthony Kanaga
Pyotr Sergeyevich Trofimov, a student  Kyle Norman
Vagrant  David Ortolani
Station Master  Br. Jacob Witter
Irina, young servant  Lindsey Kanaga

Dancers  Jeremy Haig, understudy
Br. Richard Cragg
Sarah Hale, understudy
Mary Jordan
Laura McKendree
Sr. Huai-Kuang Miao
Amy Mitchell
David Ortolani
Rachel Pfeiffer
Sharon Tingley
Br. Jacob Witter

Musicians
Br. Patrick Clark, Flute
Sr. Chris Helfrich, Clarinet
Charity Spatzeck-Olsen, Violin
Sr. Agnes Whichard, Cello
David Chalmers, Piano
Sr. Phoenix Marcella Catlin, Vocals

THE TIME: Early 1900’s
THE PLACE: Madame Ranevskaya’s Estate, outside of Moscow, Russia

Act I  Scene 1: The Nursery at daybreak–Early May
Scene 2: A Meadow at sunset–Mid June

Act II  Scene 1: The Drawing Room at evening–August 22
Scene 2: The Nursery–Early October

There will be a 15 minute intermission between Acts I and II.
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<thead>
<tr>
<th>Role</th>
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<tr>
<td>Director</td>
<td>Sr. Danielle Dwyer</td>
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<tr>
<td>Assistant Director</td>
<td>Br. Stephen Velie</td>
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<td>Technical Director</td>
<td>Chris Kanaga</td>
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<td>Stage Manager</td>
<td>Sr. Mercy Minor</td>
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<td>Musical Consultant</td>
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<td>Choreographers</td>
<td>Laura McKendree</td>
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<td>Br. Richard Cragg</td>
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<td>Barbara Cole, Sr Estelle Cole,</td>
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<td>Sr Lucia Smith, Charity Spatzeck-Olsen,</td>
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<td>Cathy Haig</td>
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<td>Jon Hale, Jeremy Haig, Dan Pfeiffer</td>
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<td>Chris Kanaga, Brad Lussier, Kyle Norman,</td>
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<td>Br. Mark Bushnell, Luke Norman,</td>
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Lexa Hale, Roger Snure,  
Br. Phillip MacNeil, Sr. Petra Gibson,  
Sr. Katherine Mary Hamilton,  
Sr. Rosemary Ingwersen, Bill Velie,  
Dan Ford, John French, Steve Witter,  
Br. Abraham Henderson, Mike Hale,  
Amy Mitchell, Charlie McKendree,  
Br. Levi Edmonson, Br. Anthony Kanaga

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<tr>
<th>Set Interior Decoration</th>
<th>Charity Spatzeck-Olsen, Sr. Irene Psathas, Sr. Monica Elmer, Br. Philip MacNeil, Roger Snure, Michelle Rich</th>
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<th>Sr. Gabriella Guyer, Heather Catlin, Cori Shannon, Sr. Seana Shannon, Lindsey Kanaga</th>
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<th>Elements Administration</th>
<th>Artistic Director Sr. Danielle Dwyer</th>
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<td>Dramaturg Brad Lussier</td>
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<td>Administration</td>
<td>Sr. Seana Shannon</td>
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<td>Tours</td>
<td>Carol Showalter</td>
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**We acknowledge musical excerpts from:**

- *Overture on Hebrew Themes*, Prokofiev  
- *The Seasons: January*, Tchaikovsky  
- *The Seasons: March*, Tchaikovsky  
- *Trio in D Minor: 3rd movement*, Arensky (ASCAP)  
- *Waltz from Eugene Onegin*, Tchaikovsky

- *Lullaby+Dance* from “Six Pieces for Flute and Piano”  
  *(Wiegenlied + Tanz from 6 Stücke für Flöte und Klavier)*, Amirov (ASCAP)

- *Katyusha*, Blauter  
- *Russian Easter Overture*, Rimsky-Korsakov (ASCAP)  
- *Meditation*, Tchaikovsky  
- *Cossack Dance from Mazeppa*, Tchaikovsky  
- *Polonaise from Eugene Onegin*, Tchaikovsky  
- *Prelude Op.74*, Scriabin  
- *Prelude Op. 48*, Scriabin
Elements Theatre Company

Since primitive man uttered his first “ugh,” humans have asked: who am I, how did I get here, and where am I going. Some have tried to answer or explore those questions through a particular brand of storytelling called “theatre.” We, at Elements Theatre Company explore those answers, and render the literature of the theatre with imagination and integrity. The transformative work to become the text – to inhabit another world and live another’s life—is both our pleasure and privilege. We believe in the vitality of the word, and the community born between playwright, actor and audience. We seek to be available to that divine moment when inspiration, faithfulness, hard work, and love merge, and transport us beyond the familiar into something new.

Elements Theatre Company performs year-round at Paraclete House, and in the Church of the Transfiguration on Cape Cod in Orleans, Massachusetts. They tour regularly, and have traveled and performed down the east coast, through many southern states, and as far west as Michigan, performing at conferences, schools (including a performance at the January Series at Calvin College), and churches, as well as leading theater workshops. Elements has also explored the medium of Readers’ Theatre in productions at the Church of the Transfiguration, including John Masefield’s The Trial of Jesus and The Just Vengeance by Dorothy Sayers.

Members of Elements Theatre Company have received training with well-established teachers from such institutions as Shakespeare & Company (Lenox, MA) and Central School of Speech and Drama (London, England), Royal Academy of Dramatic Arts (London), Shakespeare’s Globe (London), the Royal Shakespeare Company (London), and the National Theatre (London). The company has studied and taken part in intensive workshops with Patsy Rodenberg, Joanna Weir-Ouston, Glynn MacDonald and Sue Lefton. Their voice training holds specific emphasis in the Linklater method. The company recently spent February 2009 in New York City studying voice, improvisation, Shakespeare, and the Michael Chekhov technique with Louis Colaianni, Jane Nichols, Daniela Varon and Lenard Petit.

Danielle Dwyer, CJ • Artistic Director Co-Founder of Elements Theatre Company

Sr. Danielle Dwyer earned her Master of Arts Degree from England’s Royal Academy of Dramatic Art and the University of London. She trained in voice, acting, and writing with Joanna Weir at Central School of Speech and Drama (London, England), David Male of Cambridge University (Cambridge, England), and Shakespeare & Company (Lenox, MA). An
actress of critical acclaim, Sr. Danielle’s directing experience ranges from Neil Simon’s Rumors to Oscar Wilde’s Lady Windermere’s Fan. She has also co-directed the world premiere of A Quest for Honor: The Wind Opera, and the opera Pilgrim’s Progress by Ralph Vaughan Williams, receiving excellent review from the Boston Globe. She has authored several performance pieces, including short stories and plays, video scripts, poetic monologues, and narratives for worship and meditation. Her recent roles have included: Rumors, Chris Gorman; Lady Windermere’s Fan, Mrs. Erlynne; The Lion in Winter, Eleanor; Doctor Faustus, Mephistopheles; Richard III, Queen Elizabeth; Everyman, Everyman; and Lettice and Lovage, Lettice Douffet.

Stephen Velie, CJ • Assistant Director
Br. Stephen has been a member of Elements for twelve years. He has directed several children’s productions including The Miracle Worker by William Gibson, The Importance of Being Earnest by Oscar Wilde, and Fools by Neil Simon. Outside of Elements Theatre Company, Br. Stephen has apprenticed at Harwich Junior Theatre, and was Assistant Stage Manager for Cape Rep’s production of Wit.

Christopher Kanaga • Technical Director
Chris’s experiences as a technical director have taken him from football fields across Massachusetts, to opera houses in South Korea, to Elements Theatre Company’s own performance spaces in Paraclete House and the Church of the Transfiguration on Cape Cod. He studied liturgical art and architecture for four years throughout western Europe, and has managed and coordinated international artists and artisans in major architectural art installations of fresco, mosaic, and bronze and stone sculpture. Through this experience, Chris gained proficient skill in set design and construction for the performing arts. Chris was Set Director for the highly praised production of the opera Pilgrim’s Progress by Vaughan Williams. In 2006 Chris toured South Korea with Spirit of America Band as the Technical Director for A Quest for Honor: The Wind Opera, and co-directed A Heart to Love! Scenes and Songs of Shakespeare. In summer of 2009, he was Technical Director for Spirit of America’s show Exploration, which will tour the U.S. in 2010.

Brad Lussier • Dramaturg
Brad earned his AB in English and American Literature from Brown University. He also studied Creative Dramatics for Children at Roger Williams University, and made extensive studies of psychology, earning a Doctorate in Pastoral Counseling from Boston University. All of this knowledge comes into play in his role as Dramaturg: consideration of the integrity of the text, familiarity with various periods and styles, sensitivity to subtext, and attention to accuracy of detail. Brad has performed with Elements since 2001.
PROGRAM NOTES

The Cherry Orchard by Anton Chekhov debuted in 1904. The play focuses on a wealthy Russian family in financial crisis, a plotline particularly apropos to the time period from the mid to late 19th century when Alexander II abolished serfdom throughout Russia. The emancipation of the serfs in 1861 created economic turmoil among the aristocracy as many affluent families lost property and whole estates to debt, a plight which eventually gave way to an emerging middle class. In many ways Russian economic and social history of this time mirrors American history in the South following the Civil War, when plantation owners found themselves facing unique economic challenges after slavery was abolished.

Chekhov was born in Taganrog, Russia, in 1860. While the leading characters in his plays come from the upper social strata, his own background was quite another story. His grandfather was a serf whose hard work made it possible for him to purchase his family’s freedom. Chekhov’s father rose to the lower middle class as a grocer who profited from short-changing and short-weighting his customers. Chekhov saw him as a despot and a brutal disciplinarian, one who subjected his son to a miserable childhood which included a rigid religious education.

In 1876, the Chekhov family lost its home to repossession, and the family moved to Moscow. However, young Anton was left behind to settle the family affairs and watch his family’s home pass into the hands of a wealthy Russian bureaucrat. He didn’t rejoin the family for two years until he had enrolled in medical school at the age of nineteen.

In 1884 Chekhov completed his studies and became a doctor. Contrary to present times, having a medical practice was not a guarantee of a good income. His writing, therefore, was not a hobby supported by his medical practice, but rather a necessary source of money. Even as a medical student, he was engaged in writing short stories, the first of which was published in 1880. Following his initial success, he continued to print short stories, many of which gained him popularity.

Throughout his life Chekhov remained involved in worthy health projects. Not only did he organize famine relief, but he also traveled as far as Siberia, supervising cholera centers and instituting education programs for peasants. While he pursued these medical causes, he actively sought to keep his emotions in check so that he could remain an effective practitioner; although he was sympathetic, he tried to remain emotionally detached. His dual life, although difficult, seemed to suit him, and he wrote, “Medicine is my lawful wife and literature is my mistress. When I get fed up with one, I spend the night with the other. Though it is irregular, it is less boring this
way, and besides, neither of them loses anything through my infidelity.” No doubt his work among the poor and wretched influenced the characterization of the poor who appear in his writing. Indeed, throughout his works he presents all of his characters non-judgmentally, even sympathetically, neither championing any as heroes nor denouncing any as villains.

The year after the publication of his first collection of stories (1887) ill-health forced him to move south to the Crimea. He made his home there for the remainder of his years, where he wrote five full-length plays. By the time *The Cherry Orchard* was produced in 1904, Chekhov had become one of Russia's most highly regarded playwrights. He died in the same year in a little village in the Black Forest in Germany where he had traveled seeking treatment for the tuberculosis that claimed his life.

Chekhov's plays are populated largely by the disappointed gentry of the 1880's and 1890's, people who could not adjust to what they found to be a new and repressive form of life. Often his characters found themselves alienated from their former isolated grandeur and pessimistic about their future.

Always known for their realism, Chekhov's plays gain their tension and drama from the subtexts of those dispossessed of home, ideals, vigor and love. His realism derives from the portraits of characters whose lives are presented to us complete with all of the mundane details of their lives. His characters regularly speak from within brittle bubbles of their own angst, seemingly oblivious to others. As a result, they talk more to each other than at each other. Often the audience finds itself observing conversations where no one seems to be listening to anyone but himself.

Chekhov wrote primarily as an observer, and his plays belie no particular or consistent political or religious philosophy. He dramatized what he saw, without making judgments or expecting to effect social changes. As a result, *The Cherry Orchard* provides a magnificent showcase for Chekhov's acute observations of his characters' eccentricities and confused ruminations as they face the approaching dissolution of their worlds. While Chekov's subject and characters of *The Cherry Orchard* are, in a sense, timeless, the dramatic technique of the play was a Chekhovian innovation. He employed his own concept of “indirect action,” in which the dramatic action often takes place off stage and the significance of the play revolves around the reactions of the characters to events unobserved by the audience.

In the end, Chekhov leaves it up to us, his audience, to make what we will of the human canvas he spreads before us. He presents no explicit heroes or villains; he avoids clearly scripted struggles; he offers no obvious climaxes. Instead, he invites his audience to observe as closely as he did, and to glean from apparently casual conversations among apparently ordinary characters an extraordinary spectacle of consummate humanity.
MUSIC NOTES

As *The Cherry Orchard* explores several generations of a family, so too does the music for this production. From Tchaikovsky to Amirov, the group of Russian composers represented in these performances explore a wide range of style and emotion. First represented and probably the most famous of all is *Pyotr Ilyich Tchaikovsky* (1840-1893). Possibly the least known aspect of his art is his beautiful music for piano. *The Seasons* was written shortly after the famous *Piano Concerto No. 1* in 1875-6 and each of the twelve movements captures characteristics of each month of the year. *January* is subtitled: *At the Fireside* and *March* has the title of *Song of the Lark*. Near the end of his life, Tchaikovsky composed a set of *Eighteen Pieces* for piano and from this set, we hear the exquisite *Meditation*. All these pieces were written in the midst of the composition of Tchaikovsky’s masterpiece, the *Pathetique Symphony*, with its dark, somber colors.

Next, we turn to excerpts from two of Tchaikovsky’s great operas: *Eugene Onegin* and *Mazeppa*. First performed in 1879, *Onegin* contains two famous dance sequences that are often performed alone: the *Polonaise* that opens Act III and the even more famous *Waltz* that occupies a prominent place in Act II. Just a few years later, Tchaikovsky composed *Mazeppa* and its brilliant Cossack Dance or *Hopak* occurs at the beginning of Act II.

From the same generation as Tchaikovsky comes *Nikolai Rimsky-Korsakov* (1844-1908), and he is perhaps best known for his colorful orchestral works and masterful orchestrations. He also included many native folk tunes in his scores. The *Russian Easter Overture* is not only innovative in its use of the orchestra, but also includes a number of liturgical themes that give it a unique sound. A virtual contemporary of Chekhov, *Anton Arensky* (1861-1906) was primarily known as a pianist and composer. He named Tchaikovsky as his greatest influence and he taught Scriabin and Rachmaninoff. While he wrote in all genres, his chamber music is possibly his finest achievement. Today we hear the elegiac third movement from his *Piano Trio in D Minor*, music that reflects Arensky’s emotionally difficult life, a life not unlike Chekhov’s.

When we turn to the music of *Alexander Scriabin* (1872-1915), we hear a change in Russian style and culture. Scriabin’s music becomes increasingly without a tonal center, due primarily to his interest in mysticism. His innovations influenced many later composers, including Prokofiev, but he remains an enigmatic figure. Scriabin revered Chopin and even in the mysterious *Preludes Op. 74*, one can hear the technical innovations and
multi-faceted colors that characterize Chopin's piano music. Among the great masterpieces of chamber music is the *Overture on Hebrew Themes* of Sergei Prokofiev (1891-1953). Like his teacher Scriabin, Prokofiev was interested in experimentation and breaking out of established molds. His brilliant, percussive piano style was one such innovation, but here in this lovely chamber work, Prokofiev writes for an unusual combination of clarinet, string quartet and piano. A Jewish ensemble commissioned Prokofiev in 1919 to write a work for them and they gave him a notebook of Jewish folksongs from which to base the work. Its combination of joyful and tragic elements give the work its characteristic spirit. Finally, we turn to a more recent composer who worked during the Soviet regime: Fikret Amirov (1922-1984). He began his musical studies early in his life and was strongly influenced by his native Azerbaijani folk music. While best known for his orchestral music, Amirov wrote prolifically for other instruments as well. His *Six Pieces for Flute and Piano* have both a lyrical and a acerbic quality reflecting the spirit of folksong as well as an emotional reaction to the Soviet lifestyle.

We would like to thank the following companies for their generous donations towards the set:

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Email: smily@comcast.net
Acco
Bartlett’s Tree Experts
Brennan Irrigation
Cape Associates, Inc.
Curves of Cape Cod
Dorchester Awning Company
Gladstone Furniture
Snow’s Home and Garden
International paper Food Service
Kenyon Industries
Merritt Limousine Company
Orleans Camera & Video
Orleans Cycle Shop
Friends’ Marketplace
Pizzotti Brothers
Rustoleum Corporation
St. Aubin Nurseries/
Ponderosa Landscaping
Surroundings, Inc.
True Value Hardware
UPS Freight
Circles of Giving
July 1, 2008 – November 30, 2009

Golden Baton - ($50,000.00 + )
Anonymous
Mrs. Stephen B. Elmer
Mr. and Mrs. Daniel B. Ford, Jr.
Mr. and Mrs. William S. Kanaga
The Paraclete Foundation, Inc.
Mrs. Helen G. Spencer

Silver Baton - ($25,000.00 + )
Horace C. Cabe Foundation
Mr. Donald Kendall
Mrs. Barbara Manuel

Director - ($15,000.00 + )
Mr. and Mrs. Thomas L. Phillips

Benefactor - ($5,000.00 + )
Mr. and Mrs. Homer J. Allen
Bayside Community Mortgage Co.
Mr. and Mrs. Robert Bowden
The Calvin Institute of Christian Worship
Case Systems, Inc.
Ms. Faith E. Conger
Ms. Lucille T. Cook
Col. Dr. and Mrs. Erik D. Cragg
Mr. Frank A. deGanahl
Mr. and Mrs. Donald DeLude
FedEx Express
Mr. and Mrs. John French
The Rev. and Mrs. Robert Gibson
Mr. & Mrs. Paul Hertenstein
International Fellowship of Christians and Jews
Mr. and Mrs. Shelley Ivey, III
Ms. Ann Kanaga
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The Kauffmann Foundation

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Mr. and Mrs. Sanford N. McDonnell
Mr. and Mrs. James S. Meyer
Mr. and Mrs. John Murphy
Mr. and Mrs. G. L. Norman
Nuveen Benevolent Trust
Mr. and Mrs. Richard Price
Reinemund Family Foundation
Dr. and Mrs. J. M. Roberts, Jr.
Mr. and Mrs. Peter B. Schulze
Mr. and Mrs. John H. Shackelford
The Ball Family Trust
The Dallas Foundation
The Whitehead Foundation
Mr. and Mrs. M.E. Ullman
United Liquors
Mr. and Mrs. Robert J. Woody

Patron - ($1,000.00 + )
Anonymous
Ms. Pamela Adams
Allen Brothers, Inc.
GDA Anonymous
Architectural Design, Inc.
B & H Service Co.
Mr. Karl Betz
Mr. Truman Bidwell
Mr. and Mrs. James J. Bombanti
Mrs. Eleanor D. Bronson-Hodge
Mr. and Mrs. Charles M. Brower
Mr. Neal Brown
Dr. and Mrs. David C. Burnham
Cape Cod Orthopaedic/Sports Medicine
Ms. Percilla A. L. Chappell
Chatham Bars Inn
Chatham Health/Swim Club
Capt. Dick Clark
Mr. and Mrs. Michael K. Clifford
Mr. Logan W. Cox
Col. Dr. and Mrs. Erik Cragg
Diamond Aluminum
Mr. and Mrs. E. Bruce Dunn
Mr. and Mrs. Gerald P. Dwyer
Rabbi and Mrs. Yechiel Eckstein
Capt. and Mrs. Donald S. Finlay
Mr. John and The Rev. Joan Fittz
Mr. Joseph M. Flynn
Focalpoint Studio, Inc.
Mrs. Thomas V. Fritz
Mrs. Dan Fullerton
Mr. and Mrs. R. H. Gardner
Guertin Brothers Jewelers
Haig’s Homes, Inc.
Mr. and Mrs. John Hammersma
Mr. Lloyd Hansen
Mrs. Calista L. Harder
Mr. and Mrs. Robert Harris
Mr. and Mrs. Edward Harrow
Mr. and Mrs. John Hart
Mr. John F. Herrick
Hirsh Industries
Ms. Janet R. Hoffman
IBM Corporation
Mr. John Ingwersen
Mr. and Mrs. Yoshio Inomata
Mr. and Mrs. Robert S. Jamison
Mr. and Mrs. Harlan Jessup
Mr. and Mrs. Christopher Kanaga
The Rev. H. Arthur Lane
Mr. and Mrs. Andrew D. Lappin
Mr. and Mrs. Richard Laraja
Liberty Woods International
Living Water Retreat Center
The Rev. Dr. and Mrs. Bradford Lussier
Lynn-Boston Ladder
Mr. and Mrs. J. B. Mackey
Mr. and Mrs. Frank Mainiero
Mr. and Mrs. William J. Maloney
Mr. William D. Manning
Mr. and Mrs. Robert Marks, Jr.
Mary Norris Preyer Fund

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McDonnell Mechanical Serv.Inc.
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Mr. and Mrs. David Minster
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The Rev. and Mrs. Edward Moore
Mr. Gerald Morgan, Jr.
Mrs. Betty Murray
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New York Salisbury Hotel
Mr. and Mrs. George D. Norman
Ms. Julie Norman
Mr. Kyle Norman
Mr. John S. Nuveen
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Mr. and Mrs. David Ortolani
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Paraclete Press, Inc.
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Mr. and Mrs. F. L. Quinn
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Mr. William Rawn
Dr. and Mrs. Robert Rich
Mrs. Betty Rockefeller
Mr. and Mrs. Kevin Schumacher
Capt. John Shakliks
Ms. Kate Shannon
Mr. Nathan Shapiro
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Mr. and Mrs. Dean Smith
Mr. and Mrs. Phil Stambaugh
Suvawear, Inc.
Talbott and Ann Bond Family
Thomas Meloy Foundation
Mr. and Mrs. Paul Tingley
Truro Vineyards of Cape Cod
TW Metals
United Technologies
Dr. and Mrs. William M. Velie
Mr. and Mrs. Joseph Vicidomino
Capt. Don Walwer
Mr. Timothy J. Waters
Wein Family Foundation
Mrs. Treva Whichard
Mrs. Joanne Wuschke
Zion Friary Foundation
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Mr. and Mrs. Raymond C. Benson
Brennan Irrigation
Mr. and Mrs. Russ Cabral
Cape Associates, Inc
Mr. Stephen Clifford
Curves of Cape Cod
Dorchester Awning Company
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Mrs. Mary Lou Ehrgott
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Mr. and Mrs. John Fleming
Mr. and Mrs. Edward Fraioli
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Ms. Karen M. Golz
Mr. and Mrs. Peter Haig
Mr. and Mrs. Fred D. Harburg
Mr. and Mrs. Robert Healy
International Paper Food Service
Kenyon Industries
Mr. and Mrs. Richard Manuel
Mr. William P. Marshall
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Mr. and Mrs. Stephen McGill
Merritt Limousine Company
The Rev. and Mrs. Ronald Minor
Ms. Amy Mitchell
Mrs. Betty Mitman
Mrs. Gail Moloney
Ms. Marcia Nizzari
Orleans Camera & Video
Orleans Cycle Shop
Mr. and Mrs. Daniel Ortolani
Pizzotti Brothers
Mr. and Mrs. Leonard G. Pukaite
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Mr. and Mrs. Dean Schaffer
Ms. Macy Smith
Snow’s Home and Garden
Mr. and Mrs. Paul W. Stewart
Surroundings, Inc.
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Mrs. Dec Tingley
Mr. and Mrs. James F. Trainor
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UPS Freight
Mr. Robert C. Waggoner
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Mrs. Mary June Wilkinson
Mr. & Mrs. James D. Wismar

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Agri Mark, Inc.
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Mr. and Mrs. Mark L. Allen
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Mr. Robert Anslow
Art Works
Mr. and Mrs. Joe Aten
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Aubuchon Hardware
B & H Services Co.
Barley Neck and Joe’s Bar and Grille
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Belden Stratford Hotel
Bella’s Blooms
Benjamin Moore
Beth Bishop
Mr. and Mrs. Herbert H. Bierkan
Ms. Carol Bishop
Rev. Joseph P. Bishop
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Mr. David A. White
Ms. Heather V. White
Ms. Bonnie Wilkes
Mr. and Mrs. John Williams
Windmill Liquor & Fine Wines
Woodworker’s Supply, Inc.
Yarmouth Anchor Hardware
Mr. Benjamin Zehnder
CALENDAR OF UPCOMING EVENTS

_The Cherry Orchard_  
by Anton Chekhov  
January 22, 23 & 24, 29, 30 & 31  
Friday and Saturday, 7:30 pm  
Sunday, 3:30 pm  
$30 general; $25 seniors; 18 & under free

_The Doorway_  
by Phyllis Tickle  
An original work written for the  
10th Dedication Anniversary  
of the Church of the Transfiguration  
  
Saturday June 12, 7:30pm  
Thursday August 5, 8:00pm  
Saturday August 7, 8:00pm  
Monday August 9, 8:00pm

Please call 508-240-2400 for tickets & information  
as all events are subject to change

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