

THE CHERRY ORCHARD

In the children's room



Atelier for the Creation of Theater led by Alessandro Serra
Compagnia Teatropersona

*Poets claim that we recapture for a moment the self that we were long ago when we enter some house
or garden in which we used to live in our youth.
But these are the most hazardous pilgrimages, which end as often in disappointment as in success.*

Marcel Proust

PREMISE

The room which to this day is called the children's.

So begins the Cherry Orchard and already it is the fundamental sign. Soon will arrive the inhabitants of that room: they have traveled a lot, they have lived and dissipated their lives, they have grown old but they remain children after all.

The feeling which permeates the work has nothing to do with nostalgia or regret, but rather with something inseparably tied to childhood, like some mysterious organs which become atrophied in the adult.

Cechov is not an actor, he's a doctor. Used to tending to people, not characters. He doesn't write scripts, but music scores for souls.

The Cherry Orchard is a dance of souls, a jolly little waltz.

There is no elegiac tone, it is a condensation of life: it is said, it is done. There is no plot, nothing happens, everything is in the characters.

A musical theater the score for which is inscribed in actions and words.

The dialogues are inner monologues which cross and intertwine. Everything is dialogue, every word possesses the colors of whom it is spoken from but also those of whom it's directed to.

Gestures and voices of actors who act and speak and feed off others. One breath, one voice. So as to lead the audience to wonder in secret: but who is talking? Like the voice that accompanies Charlotta's magic which, writes Cechov, comes from under the floor and not from her.

Infusing the scene, the backdrop with density.

Listening. Not pretending to.

Being as actor and character, in the same moment.

To do so one must awaken their physical memory, the involuntary memory of the limbs.

That which the body does not know it knows.

Distilling life.

In choir.

In Cechov's theater it is not characters who are interpreted, but multitudes

PREPARATORY PHASE

Every Actor will have to read Anton Cechov's *Cherry Orchard*, preferably as translated by Angelo Maria Ripellino or Clara Strada Janovic, and memorize a small portion of it.

They will then have to bring along:

1. Comfortable training clothes
2. Notebook
3. Complete clothing and accessories to dress one of the characters of the comedy
4. An old suitcase of any size
5. An object taken from one's own childhood room that isn't a toy
6. A source of light

THE ATELIER

Training

- Physical warm-up
- Relationship between hips and spine: managing and directing energy
- Writing with the body, composition exercises
- Managing weight and balance
- Voice and listening. Singing and polyphony
- The choir

Creation

- Text analysis
- Construction and composition: relationship between actor, character and figure
- Objects: relationship between actor, object and stage space
- Dramaturgy of the image: composing and building the scene
- Light: carnal relation between actor and light sources