

PRODUCTION STAFF

Stage Manager PAULA RESLER
 Lights JACK VAUGHN and KAREN WEST, *assisted by* GEORGE ST. JOHN,
 HARRY CLAGG, CLIFTON CHUN, ROBERT SCOTT
 Scenery JACQUELINE MILICI, NORMAN GODFREY, ELLEN ARNOLD, NANCY VOLLRATH,
 ELISSA GUARDINO, BARBRA RIPSON, CAROL SONENSHEIN,
 DANIEL CHAR, MARIAN YOUNG, PAUL TAKAMIYA,
 LOUIS COPPOLA, GORDEAN LEE BAILEY, KEITH WILLETT
 Costume Maintenance RITCHIE SPENCER, *assisted by* MARY CAMPBELL
 Sound TIM WHEELER
 Properties NANCY VOLLRATH, FERN WYSE
 Makeup ANN MIYAMOTO, *assisted by* LETHIA YOUNG
 Prompter MRS. ALAN TYLER
 Public Relations Director GLORIA CORSO, *assisted by* HENRY IWASA,
 RAYMOND HORITA, DANIELLE WALLACE, BARBRA RIPSON
 Business Manager DOUGLAS KAYA, *assisted by* JOAN LEE, ANN MIYAMOTO
 House Manager FRED GALLEGOS, *assisted by* CHARLES GRANTHAM, BETTY JO MULLEN,
 VERNON TOM, ED GAYAGAS, STEVEN CHANG,
 BILL PARDIE, CLYDE WONG, ELAINE MIYASHIRO
 Ushers KAIMUKI, FARRINGTON, ROOSEVELT, MCKINLEY HIGH SCHOOLS

Many members of the company have participated in this production in partial fulfillment of the course requirements in *Dramatic Production* (Drama 150-151), *Theatre Practice* (Drama 200), and *Advanced Theatre Practice* (Drama 600).

ACKNOWLEDGMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have made this production possible.

THEATRE GROUP PRODUCTION CHAIRMEN

Douglas Kaya	Norman Godfrey	Ann Miyamoto	Paula Resler
Fred Gallegos	Joan Lee	Ritchie Spencer	

Lucie Bentley, Earle Ernst, Edward Langhans, Joel Trapido, Arthur Caldeira,
 Thomas Kartak (Advisers-Directors)

ANNOUNCEMENTS

Forthcoming Productions:

Storm by Ts'ao Yü April 21, 22; 27, 28, 29
Taizai (The Visit) by Duerrenmatt May 26, 27; June 1, 2, 3

Thursdays at 7:45; Fridays and Saturdays at 8:30
 Box Office opens the Monday before opening night.

ISA Film Series:

<i>High Noon</i> , March 11, 12	<i>On the Twelfth Day; The Emperor's</i>
<i>Whistle at Eaton Falls</i> , March 18, 19	<i>Nightingale; The Red Balloon</i> , April 8, 9
<i>All the King's Men</i> , March 25, 26	<i>La Strada</i> , April 15, 16
	<i>The Case of Dr. Laurent</i> , April 22, 23

Bilger Hall 152 Saturdays and Sundays at 7 p.m.; Adults \$.75, Students \$.25



THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

THE
 DEPARTMENT
 OF
 DRAMA
 AND
 THEATRE

GREAT PLAYS CYCLE

TONIGHT'S PLAY

In 1960 the centenary of Chekhov's birth was commemorated by productions of his plays throughout the world, from Tokyo to New York. It would be difficult to overestimate the influence of Chekhov upon the contemporary theatre—upon conceptions of playwriting, upon staging, and probably most important, upon theories of acting. Stanislavsky, the first director of the Moscow Art Theatre, found in Chekhov's plays the instrument through which he was able to develop a new method of acting. There resulted a kind of symbiosis—Chekhov was encouraged to write plays for the Moscow Art Theatre because only that theatre knew how to produce them, and Stanislavsky's theories owed much to his production of Chekhov. In the first quarter of this century the Moscow Art Theatre's productions of Chekhov were seen and admired by the most influential theatre-workers throughout Europe and the United States. Today the so-called Stanislavsky method forms the basis of almost all contemporary acting, whether in television, films, or on the stage; and Chekhov's plays have had their effect upon such varied playwrights as Bernard Shaw, Clifford Odets, and Tennessee Williams.

At first sight the plays of Chekhov appear completely casual in construction, if not formless. Chekhov did not force the characters and the situations he invented into the "scenes" and climaxes of the conventional theatre of his time. Instead he created a drama of such extraordinary subtlety that the notion has developed among the unobservant that "nothing happens" in a Chekhov play. Nothing could be further from the truth. Beneath their seemingly lifelike lack of direction the plays reveal a more tightly knit dramatic form and a greater concern with significant human action than the most "action-packed" and violent of melodramas.

The Cherry Orchard is Chekhov's last play, written in 1904, the year of his death. It therefore represents the culmination of his career as a dramatist and the perfection of his style of playwriting. In it, as in all his long plays, Chekhov reveals a highly complex view of mankind. He sees life deeply and realistically, without illusions, without sentimentality, and yet his vision of life remains essentially poetic. He is concerned with the contradictions and ambiguities of existence, man's yearning for a better world, and the effects of the inexorable flow of time. Humor and seriousness, joy and pain, the trivial and the significant are inextricably interwoven as they are in actuality.

THE UNIVERSITY OF HAWAII THEATRE GROUP and THE DEPARTMENT OF DRAMA AND THEATRE

present

ANTON CHEKHOV'S THE CHERRY ORCHARD

Translated by ELLA WISWELL *and* EARLE ERNST

CAST

RANEVSKYA, LYUBOV ANDREEVNA,
owner of the Cherry Orchard FREDA WERMEL
ANYA, her daughter PATRICIA MCKUSICK
VARYA, her adopted daughter AMANDA PECK
GAYEFF, LEONID ANDREEVICH, her brother VINCENT PRIORE
LOPAHIN (YERMOLAY ALEXEEVICH), a merchant ALAN TYLER
TROFIMOFF (PETYA), a student JOHN HURD
SEMYONOFF-PISHTCHIK, a landowner WARD STANLEY
CHARLOTTA IVANOVNA, a governess PAMELA HOLLMANN
EPIHODOFF (SEMYON), a clerk THOMAS KARTAK
DUNYASHA, a maid CAROL SONENSHEIN
FIRS, an old servant WALTER POYNTZ
YASHA, a young servant WILLIAM KROSKE
SERVANTS AND GUESTS ROBERT WAYNE, JEANNETTE ALLYN,
MARY CAMPBELL, DIANE ZINGALE, HARRY CLAGG,
CHARLES LAMB, PURVIS SMITH, ALICE JOHNSON,
MARYA HOSKINS, AURORA FRUHLING

The action takes place on the estate of L.A. Ranevskya.

Act I: May. A room which has always been called the nursery.

Act II: July. Near the house. Early evening.

Act III: August. The drawing room.

Act IV: October. The nursery.

There will be intermissions between the acts.

Designed and Directed by EARLE ERNST

Technical Direction by THOMAS KARTAK
Production Management by ARTHUR CALDEIRA
Costumes by FRANCES ELLISON

Chekhov's THE CHERRY ORCHARD

FARRINGTON HALL
MARCH 2, 3, 4, 9, 10, 11, 1961