

The University of Hawai'i at Mānoa, College of Arts and Humanities
Department of Theatre and Dance

presents

MARRIAGE

An Absolutely Incredible Event In Two Acts

By Nikolai Gogol

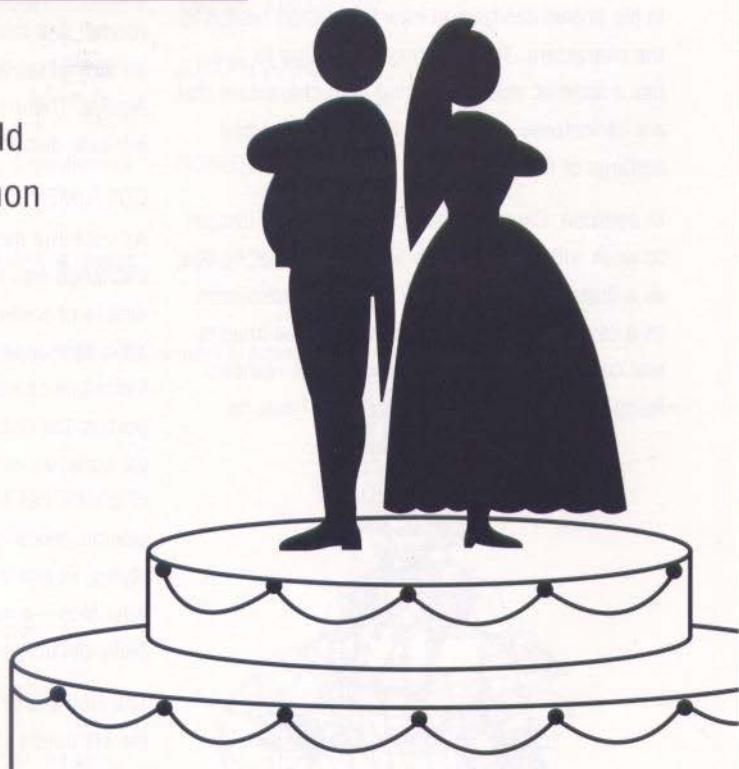
Adapted by Barbara Field

Directed by Glenn Cannon

October 27, 28

November 2, 3, 4, 5

1995



Scenic Design by Joseph D. Dodd

Costume Design by Margaret McKea*

Lighting Design by Mark Boyd

*In partial fulfillment of the Master of Fine Arts Degree requirements in Design

THE DESIGN PROCESS

As is customary in the design process, both artists met with director Glenn Cannon prior to the initiation of any design work. To both individually he detailed his concept of the production and the specific nature of each of the characters. This information was then used as the springboard to particularize choices of costumes and settings.

SETS

When working on the design for the set, Joseph D. Dodd started by doing research into the period surrounding this production, particularly the mid-nineteenth century. One painting in particular, *The Fastidious Bride* by P. A. Fedotov, helped give him a clear image of the tone he wanted to create in his scenic design and how the design relates to the characters. This painting, according to Joe, has a serious, realistic setting with characters that are caricatures—similar to the characters and settings of the play itself.

In addition, Glenn Cannon gave Joe some images to work with—particularly the character of Agafya as a fluttering bird, and the home of Podkoliosin as a cave. Joe chose to expand on these images, and combined his period research into realistic living quarters with animal imagery. Thus, he



P. A. Fedotov: *The Fastidious Bride*

created two different worlds, the masculine and the feminine. To the cave imagery he added that of a bear, which led to his creation of Podkoliosin's rooms. Joe then chose to put the bird in a cage, an idea which he easily converted into the home of Agafya. These two images led to the beautiful and intricate design you see on the stage.

COSTUMES

As costume designer, Margaret McKea's biggest challenge was to find a way to synthesize all the details of costuming of the period between 1830-1835 that appealed to her and relate them to each individual character. She chose costumes that portray the characters' emotional and psychological state, as well as work practically. Each character has his or her own style: Fiokla is an eclectic mix of the period silhouette and ethnic styles; Poach'tegg is round in every way; Anuchkin—a more effete character—has very picky details and slender lines.

The clothing of the 1830s attracted her because the silhouette of the period is extremely comedic. In addition, she was struck by the textures and patterns of Russian ethnic clothing during this period. Thus, she puts an emphasis on plaids, stripes, wild color combinations, and exaggerated styles. These ideas are interwoven into the director's concept.



ABOUT THE PLAY

Nikolai Gogol, frequently labeled as Russia's first important dramatist, was one of the key figures in the transition between Romanticism and Realism in the nineteenth century. His sense of the grotesque placed him among the Romanticists; his keen observation of social reality, among the Realists. Certainly his comedy, of which *Marriage* is an example, foreshadowed the vogue of social and political satire in the latter half of the nineteenth and the early twentieth century.

Gogol was a fascinating character in his own right. By the time of his death in 1852 he had written poems, plays, short stories, essays, and novels, among them the brilliant *Dead Souls*. He saw himself as a messianic figure, here to serve as Christ had served, to save the world. This is the same man who wrote to a friend: "There are so many detestable faces in Russia that I couldn't stand looking at them. I still feel like spitting when I remember them." And it is Gogol who, having gotten a post as Assistant Professor of World History at the University of St. Petersburg in 1834 (through the efforts of Pushkin and others), proceeded to appear at most of his lectures with his cheek bandaged up with an implied swollen jaw or dreadful toothache, thus making it impossible for him to lecture. He very soon departed from the University and in two months time produced his acknowledged theatre masterpiece, *The Inspector General*, which satirized the political and social structure of nineteenth century Russia. He appended a short note to the published version of the play: "Do not blame the mirror, when it is your face that is crooked." It was intended as a defense against those who declared that the play had vilified them. But it might also apply to *Marriage*, in a far gentler way.

Called variously *Marriage, An Utterly Incredible Affair in Two Acts* and *The Marriage, A Com-*

pletely Improbable Occurrence, the play was begun in 1833, put aside, and finally completed and published in 1842. Gogol thought its "subject so harmless that not even the lowest police official could feel offended." The sharp, bitter satire of *Inspector General* is far less in evidence in *Marriage*. In this adaptation by Barbara Fields, first presented at the Guthrie Theatre in Minneapolis, *Marriage* becomes a fertile ground for farce.



Finding specific comic behavior for each of these wonderful, wacky characters has been the particular joy of working on the play. Still, there is the realization that they are not what they seem. In the depths of their souls, they want to do more than their behavior allows; but they are caught in a trap of their own making.

Glenn Cannon

PRODUCTION STAFF

Production Stage Manager and Assistant to the Director: Alice Y. Shikina
Associate Technical Director: Gerald R. Kawaoka
Lights and Sound: Marcy Kauhane, Jennifer Tomita
Stage Crew: Lauren Farmer
Costume Shop Manager: Linda Yara
Wardrobe Crew Supervisor: Edith Sze Savadove
Costume Construction: Ali Bacani, Dulce Beven, Sally Casem, Lorenzo Callender, Stacey Dobashi, Bernice Go, Margaret McKea, Lisa Nilsen, Nhat Nguyen, Bobbie Omoto, Lisa Ann M. Omoto, Leah Redmond, Edith Sze Savadove, Kelly Soderberg, Sherry Tom, Ann M. Yuasa
Wig Master: Newton Koshi
Set Construction: Kale Braden, Nathan K. Lee, John Parkinson, Joseph Rial, Angela F. Wood and Students of THEA 240 and THEA 101
Box Office Supervisor: Matthew Chang
Assistant Box Office Supervisor: Elizabeth Anderson
Box Office Staff: Mary Axthelm, Jennifer Kido, Alice Shikina
Photographer: Cory Lum
Season Brochure and Postcard Design: Rowen Tabusa, Office of University Relations
Publicity Director: Sharon Pressburg
Publicity Staff: Ramon Arjona IV, Matthew J. Daly and Students of THEA 200E
Graphic Designer: John Tsukano
Program Designer: Matthew J. Daly
Kennedy Theatre Manager: Marty Myers
House Manager/Program Editor: Lisa A. Kramer
Front of House Staff: Cindy Lee Meiers, Kahea Kawauchi
Custodian: Christopher Chun

NOW PLAYING.....

Earle Ernst Lab Theatre: Late Night!

QUEER CABARET

Oct. 27, 28, Nov. 3, 4 at 10:45 p.m.

A cabaret evening
that's casual but
hardly tame!



COMING ATTRACTIONS.....

On the Mainstage:

BALINESE KECAK

Dec. 1, 2, 7, 8, 9 at 8 p.m.

Dec. 10 at 2 p.m.



UH students perform Indonesia's most spectacular dance-drama and choral presentation, under the direction of two Balinese Kecak masters.

Earle Ernst Lab Theatre: Prime Time!

DRAGONSONG

Nov. 15, 16, 17, 18 at 8 p.m.

Nov. 19 at 2 p.m.

This play for youth audiences is adapted from the novel by Anne McCaffrey.

CAST OF CHARACTERS

(In Order of Appearance)

IVAN KUZMITCH PODKOLIOSIN, a Court Councillor in the Civil Service, a bachelor	AARON ANDERSON*
STEPAN, his servant	RICHARD POLLARD
FIOKLA IVANOVNA, a matchmaker	SANDY SOCKETT
ILYA FOMIN KOCHKARIEV, a married friend of Podkoliosin	JAMES GRANT BENTON
AGAFYA TICHONOVNA KUPERDIAGINA, an unmarried lady of 27 or so	VIVIEN LESIAK
ARINA PANTELEMOVNA, her aunt	LISA ANNE NILSEN
DUNYASHKA, maid to Agafya and Arina	TAURIE KINOSHITA
IVAN PAVLOVITCH POACH'TEGG, an Assessor in the Civil Service, a bachelor	JOSEPH P. HERON
NIKANOR IVANOVITCH ANUCHKIN, a gentleman of refined tastes, a bachelor	ROBERT DRISCOLL*
BALTAZAR BALTAZAROVITCH ZHEVAKIN, naval lieutenant, retired, a bachelor	DON POMES

* In partial fulfillment of the Master of Fine Arts Degree requirements in Acting

SYNOPSIS OF SCENES

The action takes place in one lovely day in St. Petersburg in 1830.

Act I, scene i: Podkoliosin's rooms

Act I, scene ii: Agafya's house

Act II: Agafya's house

There will be one intermission between the acts.

Produced by special arrangement with Dramatists Play Service, Inc.



THEATRE INFORMATION

Tickets may be purchased at the Kennedy Theatre Box Office (10 a.m.–3 p.m., Monday through Friday) or charged by phone to Visa or Mastercard by calling the Box Office at 956-7655. Limited wheelchair and disabled seating is available for each performance. So that we can best serve you, those desiring such seating are asked to request it at the time tickets are ordered. Hearing impaired patrons may utilize TTY communications with Box Office Staff by calling 956-7655.

Parking is available on the UHM campus for a nominal charge. Please allow at least 20 minutes to locate parking.

Late Arrivals will be seated at the discretion of the house manager and only during appropriate breaks in the program.

Programs printed in large type are available upon request. Please ask an usher.

Please remember that **smoking and refreshments** are not permitted inside Kennedy Theatre. Also, we ask that cellular phones and beepers be turned off while inside the auditorium and remind you that photography and recordings are not permitted during the performance.

Lost and found is located at the Box Office.

Emergency Exits are located on both sides of the auditorium one third of the way up from the stage. Once you have exited through these doors, please follow the emergency exit signs to leave the building.

♻️ This program is printed on recycled paper.

FACULTY AND STAFF

FACULTY

Dennis Carroll *Chair*, Director of Graduate Studies, Playwriting, Directing

Peggy Gaither Adams Modern Dance, Dance Composition, Choreography

Mark Boyd Technical Theatre, Lighting

James R. Brandon Asian Theatre

Juli Burk Dramatic Literature, Theory, Directing

Glenn Cannon Acting, Directing, TV/Film

Joseph D. Dodd Scenic Design

Sandra Finney Director of Undergraduate Studies, Costume Design

Elizabeth Fisher Modern Dance, Dance History, Composition, Choreography

Peggy Hunt Creative Dance, Dance and Theatre Education

Tamara Hunt Director of Children's Theatre, Creative Drama, Puppetry

Terence Knapp Acting, Directing, Voice

Gregg Lizenbery Director of Dance, Modern Dance, Dance Kinesiology, Laban Movement Analysis

Roger A. Long Asian Theatre, Acting

Lurana D. O'Malley Western Theatre History, Research

Judy Van Zile Dance Ethnology, Labanotation

Elizabeth Wichmann Director of Asian Theatre, Asian Theatre, Directing

GUEST FACULTY

Ida Bagus Nyoman Mas Asian Theatre

I Wayan Dibia Asian Theatre

STAFF

Caren Corpuz Dance Secretary **Gerald R.**

Kawaoka Theatre Technician **RoseMarie**

McDonald Theatre Secretary **Marty Myers** Theatre Manager **Linda Yara** Costume Shop Manager

LECTURERS

Ann Elizabeth Armstrong, Ivana Askovic, Lee Chen, Matthew Dubroff, Rodwic Fukino, Christophor Gilbert, Janeice Jeffries, Ch'on-heung KimYoung Lan Kim, Patricia N. H. Leong, Paul Maley, H. Wayne Mendoza, Chung-Won Meyer, Kimberly Romines, Eve Walstrum Sanders, Eric Schank, Carl Thelin, Gertrude Tsutsumi, Matthew S. Webster.

GRADUATE AND SPECIAL ASSISTANTS

Kale Braden, David DeBlicke, Nathan K. Lee, Justina Mattos, Margaret McKea, Heidi Miller, Lisa Ann M. Omoto, John B. Parkinson, Robert S. Petersen, Sharon A. Pressburg, Kurt Wurml