

presents

Anton Chekhov's

THE CHERRY ORCHARD

Translated by Ella Wiswell and Earle Ernst

Cast

Ranevskya, Lyubov Andreevna, <i>owner of the Cherry Orchard</i>	NANCY STILLIANS
Anya, <i>her daughter</i>	PAULA WAGNER
Varya, <i>her adopted daughter</i>	SANDRA CHANIN
Gayeff, Leonid Andreevich, <i>her brother</i>	VINCENT PRIORE
Lopahin (Yermolay Alexeevich), <i>a merchant</i>	DAVID DONNELLY
Trofimoff (Petya), <i>a student</i>	JAMES LINN
Semyonoff-Pishtchik, <i>a landowner</i>	CHARLES CHESSE
Charlotta Ivanovna, <i>a governess</i>	BETTE MIDLER
Epihodoff (Semyon), <i>a clerk</i>	RICHARD ARMSTRONG
Dunyasha, <i>a maid</i>	JOYCE MALTYBY
Firs, <i>an old servant</i>	THOMAS HAAR
Yasha, <i>a young servant</i>	STEVEN RYBNICEK
The Stranger.....	HOWARD SHARPE
Servants and Guests.....	PAMELA CHILTON, JEANNE DENHAM, JERRY QUIGG, CAROL SCHOENER, HOWARD SHARPE

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.

Intermission

Act III: August. The drawing room.

Act IV: October. The nursery.

Directed by JOEL TRAPIDO

Designed by RICHARD MASON

Technical Director and Lighting Designer, ROBERT SOLLER

Dance Director, CARL WOLZ

Musical Director, ALLEN TRUBITT

March 24, 25, 26, 27, 28, 1965

The battle which still rages over *The Cherry Orchard* was joined even before the play was first presented in January, 1904, by the Moscow Art Theatre. In March, 1901, only a few months after finishing his previous play, *The Three Sisters*, Chekhov told his wife, the Art Theatre's leading actress, that his next play would be "funny—very funny. . . ." A month later he wrote her that his great desire was to write "a comedy for the Moscow Art Theatre." Though he continued to think about and refer to the play, he did not actually write it until 1903. In September of that year, when it was nearly complete, he wrote Stanislavsky's wife, another of the Moscow Art Theatre's leading actresses, that "I'm afraid my play has turned out to be not a drama but a comedy, and in places even a farce." A few days earlier he had written Nemirovich-Danchenko, co-director with Stanislavsky of the Art Theatre, that "I shall call the play a comedy." Toward the end of the month he wrote his wife: "The last act will be merry and frivolous. In fact, the whole play will be merry and frivolous." But Stanislavsky, the director (who also played Gaev), felt that the play was a tragedy and, in spite of Chekhov's objections, the Moscow Art Theatre's production emphasized the serious emotions in the play. So have most other productions.

It is, of course, a truism that playwrights are not always the best judges of their work. Nevertheless, modern criticism has generally supported Chekhov's view of his play. Thus David Magarshack, perhaps the chief student in recent years of Chekhov as dramatist, writes: "So many unnecessary tears have been shed in this play both on the stage and in the auditorium that it would seem almost hopeless to reestablish it as a comedy. It is much easier to misrepresent it as a tragedy than to present it for what it really is, namely, 'a comedy, and in places almost a farce.' But unless it is treated as such, it will never be Chekhov's play." Walter Kerr reminds the gloom-and-doom school of Chekhov that "All comedy is sad at base, and only amusing and witty and wicked on top." British critic and biographer Ronald Hingley puts the case more fully when he writes: "Neither Chekhov himself nor the 'sorrowful tragedy' school of thought seem to have expressed the true position on the subject. The plays are not comedies or tragedies in the accepted sense of either word, nor are they exclusively gay or sorrowful. They contain rather an extremely subtle blend of both elements." This probably comes close to stating the sensible modern view of the subject, with the footnote (which Hingley himself would admit) that *The Cherry Orchard* comes closer to being in some sense the "comedy" Chekhov called it than do his other major plays.

The influence of Chekhov's plays upon the contemporary theatre has been profound, and still continues. Modern acting in all its essentials is a product of the plays and the Stanislavsky productions of them. Much of our stagecraft, too, had its genesis in the Moscow Art Theatre's mounting of Chekhov. And the influence of his playwriting is apparent not only, say, in O'Neill, Miller, and Williams, but also in the Absurdists. In clearing the way for plays whose interest lies elsewhere than in active external plot, Chekhov's influence today is perhaps greater than it has ever been.

PRODUCTION STAFF

Stage Manager.....AMIEL LEONARDIA, *assisted by* ROBIN FOWLER
 Prompter.....HETTY FUHLHAGE
 Scenery.....ARTHUR CALDEIRA, AMIEL LEONARDIA, CHRIS LONGO,
 RICHARD ABEL, ROBIN FOWLER, KARL WYLIE, *and*
 SEI YOO, *assisted by* YOKO SAKAI, JOAN PRAGER,
 JOHN FARIAS, ALVIN MALALIS, RAYNOR TSUNEYOSHI,
 DOUGLAS HALSTED, ROY MCGALLIARD, JEAN KING,
 MIKE KING, YUAK KAVANICH, SEREE VANGNAITHAM
 Lighting.....AMIEL LEONARDIA *and* MARVIN CHAR, *assisted by*
 JOAN AGNAVI, FRED JUNG
 Properties.....IRÈN D'AMATO *and* TONI LEVI, *assisted by*
 CAROL SCHOENER, JEANNE DENHAM
 Sound.....KARL WYLIE
 Orchestra.....LOREN LIND, *flute*; SUE FULGHUM, ELIZABETH
 HEINRICH, NAOMI KAMI, STELLA KUWAYE, *violins*;
 CHRISTOPHER BANNER, *bass*
 Costumes.....BONNIE MILLER *and* FUJIE KAJIKAWA, *assisted by*
 SYLVIA LEE, BRENDA JONG, KATHLEEN DAWSON,
 LYNNE ELLEN HOLLINGER, JEANNE DENHAM, JANICE KOJIMA
 Makeup.....IRÈN D'AMATO
 Publicity.....KAREN BIDGOOD *and* KEN FRANKEL, *assisted by*
 MYRA HARADA
 Programs.....MARVIN CHAR
 Business.....JEANNE DENHAM, *assisted by* MIKE KING, MARY
 ZAHARAKO, SYLVIA CABANAYAN, WILLIE
 CHAN, CAROL SCHOENER, MARVIN CHAR, JOETTE
 MANNING, TONI LEVI, IRÈN D'AMATO, BRENDA
 JONG, PAULA WAGNER, BARBARA BABBS, SHEILA
 LOO, ALVIN MALALIS
 House.....HENRY HART *and* FRED GALLEGOS, *assisted by*
 DOUGLAS KAYA, CHARLES BOURNE, W. CHRISTY
 BARDEN, MARJORI KAU, VIVIAN SATO, HERB
 ROSENBUSH, WILMA BAL
 Ushers.....HUI KAHU MAI, HUI LOKAKAI, UNIVERSITY
 YOUNG WOMEN'S CHRISTIAN ASSOCIATION, NEWMAN
 CENTER, DUKES, ST. FRANCIS CONVENT, FARRINGTON
 RECEPTION COMMITTEE

Members of the classes in *Theatre Practice* (Drama 200), *Advanced Theatre Practice* (Drama 700), and *Problems in Stagecraft and Stage Lighting* (Drama 640) have assisted in various phases of this production.

THEATRE GROUP PRODUCTION CHAIRMEN

Jeanne Denham	Fred Jung	Irèn D'Amato	Henry Hart
Carol Schoener	Toni Levi	Maxine Cigler	

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst, Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Soller, Arthur Caldeira, Nancy Takei, Carl Wolz, Fujie Kajikawa

COMING EVENTS

*April 8-10 *Manohra* (Thai dance-drama)
 May 12-16 Jellicoe's *The Knack*
 May 26-30 Brecht's *The Threepenny Opera*
 June 25, 26; July 1, 2 Williams' *The Glass Menagerie*
 July 9, 10; 16, 17 Wilder's *The Matchmaker* or Thomas' *Charley's Aunt*
 July 23, 24; 30, 31 Saroyan's *The Time of Your Life*

**Manohra* will be a special main-stage production produced in cooperation with the East-West Center; ticket prices will be \$2.50 for adults and \$1.25 for students, and season and activity cards will not be valid.

A stock company is being formed, to be augmented by summer session students, to produce the three summer productions; interested actor-technicians may apply for membership in the company by writing the Department of Drama and Theatre, University of Hawaii.

ACKNOWLEDGMENTS

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible. Early printing deadlines for *Volpone* prevented the inclusion in that program of credit to Roy MacGalliard for the construction of the chastity belt.

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

THE GREAT PLAYS CYCLE

The Cherry Orchard is one of the dramatic masterpieces included in the University Theatre's Great Plays Cycle, a group of eight works that are considered to be of undeniable historical, artistic, and literary importance. These eight plays form a permanent repertory done at the rate of two a year as part of the regular University Theatre season program. The cycle began in 1959 and is now in its second stage, the current and future schedule being as follows:

Chekhov's <i>The Cherry Orchard</i>	spring 1965
Shakespeare's <i>King Lear</i>	fall 1965
<i>Everyman</i>	spring 1966
Moliere's <i>Tartuffe</i>	fall 1966
Aristophanes' <i>Lysistrata</i>	spring 1967
Shakespeare's <i>Hamlet</i>	fall 1967
Ibsen's <i>Hedda Gabler</i>	spring 1968
Sophocles' <i>Oedipus the King</i>	fall 1968

This unique experiment in educational theatre offers improved correlation with academic instruction because of the advance scheduling of the cycle plays, and it assures each college generation the opportunity to see or participate in the eight chosen works. It is hoped that the plan makes drama's close relationship to academic work and to life itself more vivid and serves to help preserve an important part of western civilization's cultural heritage.

PLAYWRITING CONTEST

1965

The contest is sponsored by the University of Hawaii Theatre Group, the official undergraduate dramatic organization of the University. The purpose of the contest is to encourage the writing and production of plays by residents of the State.

First Prize	\$150.00
Second Prize	100.00
Third Prize	75.00

Plays shall be of one-act length; that is, they should play more than fifteen minutes but less than an hour. There are no restrictions as to content or theme, but plays must, of course, be original. Any number of plays may be submitted by an individual, but a different pen name must accompany each. Unless substantially revised, plays previously produced and plays submitted in this contest in the past are ineligible.

Plays should be typed on ordinary bond paper, double-spaced, and on one side of the paper only. Each play shall bear a pen name on the title page; the real name of the writer, his pen name, and the title of the play should be submitted in a sealed envelope. The name of the play should also appear on the envelope. Plays should be mailed to: *Theatre Group Playwriting Contest, Kennedy Theatre, University of Hawaii, 1777 East-West Road, Honolulu, Hawaii 96822.*

The manuscripts of all plays will become the property of the Theatre Group and will not be returned to the authors. The Group reserves the right to produce any of the plays submitted, with payment of standard royalties for any production after the first. All other rights will be retained by the authors.

Three judges, whose decision will be final, will be selected by the Theatre Group. If, in the opinion of the judges, the plays submitted do not show sufficient merit, one or more prizes may be withheld.

The contest deadline is August 31, 1965.