

PRODUCTION STAFF

STAGE MANAGER NORMAN DAVISON
 LIGHTING CHARLES FORESMAN, PHILIP KUROKAWA
 COSTUMES BETTY FO, FRANCIS TATEI,
 JANE NAKAMOTO, MIYOKO SUGANO
 PROPERTIES FAITH SMITH
 SOUND EFFECTS CONNIE SAYRE
 BUSINESS WALLACE AKIYAMA, MICHIKO YAMATO
 PUBLICITY ROBERT LUM, JAMES MISHIMA
 HEAD USHER ROBERT AMAI
 PROMPTER KATHLEEN SCOTT

THIS GROUP HAS BEEN ASSISTED BY: Julia Akana, Nancy Arakaki, Sylvia Ashby, Arthur Caldeira, Barbara Chang, Evelyn Chun, Henry Chun, Janet Chun, Nelline Chun, James Hara, Hazel Hill, Bob Hiltz, Melvin Ho, Walter Konishi, Mary Lou Krebs, Mildred Kurata, Austin Pritchard, Loretta Quisano, Kathleen Scott, Robert Scott, Louis Steed, Pearl Sugimoto, Shirley Trefz, Bruce White, Elaine Won, and the class in Dramatic Production.

THEATRE GROUP COUNCIL

Wallace Akiyama	Norman Davison	Shirley Mendonca
Robert Amai	Glenna Gitschlag	Takeo Miji
Hedwig Billaber	Robert Lum	

Lucie Bentley, Earle Ernst, and Joel Trapido (Directors)

GRADUATE THEATRE STAFF

Clifford Ashby; and Mitchell Erickson, Lou Huntley, Alice McLean, and Rosalie Roberts.

ACKNOWLEDGMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have helped make this production possible. Particular thanks go to the University Music Department, the *Honolulu Star-Bulletin*, David Muramoto Studio of Photography, The Hub, RCA-Radio, Toys for Men, Da Kind, White Elephant, and Mrs. Stanley Livingston.



THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

Anton Chekhov's
THE CHERRY ORCHARD

December 5, 6, and
 11, 12, 13, 1952
 FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

THE CHERRY ORCHARD

by

ANTON CHEKHOV

A New Translation by ELLA EMBREE and EARLE ERNST

Characters in the Play

MADAME RANEVSKY (LYUBOV ANDREYEVNA), owner of the Cherry Orchard	SYLVIA ASHBY
ANYA, her daughter	SHEILA CRUIKSHANK
VARYA, her adopted daughter	ROSALIE ROBERTS
GAEV (LEONID ANDREYITCH), her brother	VINCENT PRIORE
LOPAHIN (YERMOLAY ALEXEYITCH), a merchant	MITCHELL ERICKSON
TROFIMOV (PETYA), a student	LOUIS STEED
SEMYONOV-PISHTCHIK, a landowner	GARY SCHLEMMER
CHARLOTTA IVANOVNA, a governess	ALICE MCLEAN
YEPIHODOV (SEMYON), a clerk	REGINALD COELHO
DUNYASHA, a maid	JOAN WAITE
FIRS, an old servant	DAN TABA
YASHA, a young servant	THOMAS BROGAN*
	HAROLD WEAVER
SERVANTS AND GUESTS	HEDWIG BILLABER, BEATRICE PLATTEN, OWEN SHEETS, CHARLES FORESMAN, NORMAN DAVISON, CONNIE SAYRE, ALYCE WOOD

The action takes place on the estate of Madame Ranevsky.

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 acts.

The production designed and directed by EARLE ERNST

Technical direction by CLIFFORD ASHBY
assisted by LOU HUNTLEY

Lighting by ELBERT SMITH

Costumes and properties by ALICE MCLEAN

Make-up by ROSALIE ROBERTS

*Mr. Weaver will play the role on December 5 and 13, Mr. Brogan in the other performances.

THE PLAYS OF CHEKHOV

The Cherry Orchard was Chekhov's last play, written in 1904, the year of his death. It had been preceded by such well-known plays as *The Sea Gull* (1896), *Uncle Vanya* (1899), and *The Three Sisters* (1901). *The Cherry Orchard* therefore represents the culmination of Chekhov's career as a dramatist and his perfection of a style of playwriting which had a universal effect upon the contemporary theatre—upon conceptions of the play, upon staging, and most important, upon theories of acting. In essence, the performance of Chekhov's plays required the development of an entirely new theory and technique of acting. The new system was created in the Moscow Art Theatre and described in detail by its first director, Constantin Stanislavsky. This theory of acting, now generally referred to as the Stanislavsky system, is the genesis of all modern acting, both on the stage and in the film.

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. Instead he created a form of drama of such extraordinary subtlety that the legend has grown up in some quarters of "nothing happening" 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 lurid of melodramas.

Externally the plays present so casual and lifelike a surface that they defy classification according to traditional dramatic forms. Although they are at bottom profoundly serious in their view of life, they are not tragedies; and although they are full of humor and occasionally farce, they cannot be described as comedies. In the plays of Chekhov, humor and seriousness, joy and pain, the unimportant and the significant are interwoven as they are in actuality.

THE NEXT PRODUCTION

The annual program of original one-act plays selected from those submitted in the Territorial and the University undergraduate playwriting contests will be presented during the second and third weeks of January.

HONOLULU COMMUNITY THEATRE

The Honolulu Community Theatre production of *Brigadoon* opens January 7, 1953, under the direction of Edward Mangum. A delightful musical comedy with book and lyrics by Alan Jay Lerner and music by Frederick Loewe, *Brigadoon* ran for two years in New York. Music and dance directors for the HCT production are Dolores Wunsch and Josephine Taylor.