



The Cherry Orchard



CAP & DAGGER

presents



The Cherry Orchard

by ANTON CHEKHOV

English version by Sir John Gielgud

Directed by HARVEY M. POWERS, JR.

Settings and Lighting by JAMES D. LYON, JR.

BUCKNELL UNIVERSITY THEATRE

Lewisburg, Pennsylvania

MARCH 10, 11, 12—8:15 P. M.

MARCH 12—2:15 P. M.

1966

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Director ----- HARVEY M. POWERS, JR.
 Designer and Technical Director ----- JAMES D. LYON, JR.
 Technical Assistants ----- MIKE WISE
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 NEAL APPLEBY

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SPEAKING ABOUT THE PLAY

Again and again in his correspondence and in reported conversations, Chekhov said that, in writing *The Cherry Orchard*, he had intended writing a comedy—"in places even a farce." After the premiere performance of the play in 1904, Chekhov complained that the Moscow Art Theatre had ruined his play by treating it as a "drama" rather than as a comedy.

In our production of *The Cherry Orchard*, we have attempted to follow the playwright's announced intention. In doing so, we have discovered that intention and achievement are not always one and the same thing. Although Chekhov moves closer to the conventions of comedy than to those of tragedy in *The Cherry Orchard*, he keeps a pathetic as well as a comic tone deeply engaged throughout the play.

The Cherry Orchard is about one social order making way for another. It is one long moment, stretching over a single summer, during which two things are always in sight at once: the gradual expiration of one way of life and the firm approach of a new one. There is something of beauty in the old order for all its ineffectuality, and although we attend its petering out with our laughter, we also sustain a sense of loss. We can no more simply laugh the cherry orchard out of existence than we can regard Lopahin simply as the insensitive leader of a gang of axe-wielders. There are serious as well as comic implications in the approaching new order also. We may smile at the ingenuousness and radiant optimism, laugh at the adolescent awkwardness, but at the same time we recognize that, unless this new vigor seeks proper articulation—acquires grace—, it can be ominous. Trofimov must learn to work; Epikhodov must learn to express himself; Lopahin must learn to live with tables and his own artistic sensibilities.

The cherry orchard itself is at once a comic and a pathetic symbol. Perhaps it should be called more appropriately "the cherry-tree park," for it is no longer productive. In Act I, Firs recalls the time when the preserved cherries brought in considerable profits. This prompts Gaev to say, "Shut up, Firs" and Lyubov to ask what has happened to the recipe. The answer—"They've forgotten. Nobody remembers."—points to something at once laughable and sad in the ineffectuality of these people and their cherry orchard. For a brief period each spring, the orchard is in bloom. Then it is a thing of fragile beauty which carries a sense of tradition and associations with a happier past. For the remainder of the year the orchard, like its owners, stands idle and helpless to do anything about its inevitable fate. As Lyubov says, to cut it down and use the land for building-lots would be somehow *vulgar*.

With exquisite care, Chekhov juxtaposes character motifs in scene after scene in a kind of musical composition which has an effect simultaneously comic and poignant. This effect cannot be achieved in "big" scenes, nor in towering climaxes; consequently, there are none. Each scene seems to proceed from a decision, a conflict, a significant turn of events which has taken place, or is taking place, somewhere off-stage. In *The Cherry Orchard* we see life as a flux continually fraught with the confusion of old echoes. The attitude of the play seems a remarkably mature one: life is neither so sad that we cannot laugh at it nor so laughable that we cannot be touched by it.

—H. M. P.

THE CAST

(In order of appearance)

LOPAHIN, a merchant ----- Paul Rhetts
DUNYASHA, a maid ----- Pamela Kent
EPIHODOV, a clerk on Madame Ranevsky's estate ----- Michael Gazdo
FIRS, an old servant ----- David Nugent
LYUBOV RANEVSKY, the owner of the cherry orchard ----- JoAnne Rhodes
ANYA, Madame Ranevsky's daughter ----- Vicki Volsky
CHARLOTTA, a governess ----- Linda Ensminger
VARYA, Madame Ranevsky's adopted daughter ----- Jacqueline Hooker
GAEV, Madame Ranevsky's brother ----- Alfred Jacobs
PISCHTCHIK, owner of a neighboring estate ----- Frank Skidmore
YASHA, a young servant ----- Neal Appleby
TROFIMOV, a student ----- David Flamberg
A PASSER-BY ----- David Hesser
STATIONMASTER ----- Glenn Everett
A POST-OFFICE CLERK ----- George Spelvin

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SYNOPSIS OF SCENES

The action of the play takes place on Madame Ranevsky's estate in
Russia in 1900.

ACT ONE: The Nursery. A cold morning in May.

ACT TWO: Near the old chapel. An afternoon in July.

ACT THREE: The drawing room. August 22, 1900.

ACT FOUR: The Nursery. An afternoon in October.

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PRODUCTION SECRETARY ----- *Carol Winter*

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Charles Bullock
Evelyne Storm
Kathryn Setzke
Raymond Kabakjian
Alison Phillips
Jane Grigger
Sharon Harkless

Nancy Fenton
Margaret Drake
Donald Yurdin
David Hesser
Jay Waldner, Jr.
Thomas Andrione
Ann Yonker
Margaret Harris
Susan Long

LIGHTS ----- *William Finkill, Charles Arnao*

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Richard Aiken
Robert Simons

John Hannan
Jay Wiggins
Carol Winter

MAKE-UP ----- *Diane Dickey*

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Beverly Ettwein
Judith Jacobsen
Kathleen Barry

Barbara Batzer
Constance Timm
Margaret Drake
Glenn Seberg
Elizabeth James

COSTUMES ----- *Kathryn Setzke*

Rosalie Torbit
Margaret Drake
Susan Doscher
Ellen Rounsaville

Maureen Salsburg
Ann Yonker
Margaret Lewis

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Alison Phillips
Timothy Hackman
Robert Vanderhoof

David Hesser
Henry Scott
Ronald Sieg
Harry Elliott

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Jane Mahoney
Patricia Fauber

Barbara Schoeneck
Jacqueline Lewis

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Alan Cosner

PUBLICITY ----- *Elizabeth James*

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Harry Elliott and Robert Clemens*

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Steven Ketchem Bruton Peterson

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WHATEVER will you wear
To be met at the door in, on the
next Weekend? To the first
spring picnic where you'll be
sitting and maybe having a
guitar (?) practice its
Serenade to You?
To the Ball!?

To any one of the exciting events
and gatherings that are coming
up that you're so looking forward
to and that could just change your
Life

or at least make it blossom into
Spring.

"Though there may still be frost
in the morning, things are warm-
ing up, and the people at the
Lyons Shop have been bustling
about to help you cast off winter
and be on with the new clothes.
Cotton prints with little **Flowers**
are in for those who dare to really
rush spring, but gently. Heavier-
weave linens with bigger, bolder
flowers are for the all-out one-
shot ("double to the center and
in!") effort on dressier occasions.
Light wool suits could be on
either scene, as could the pastel-
coloured skirts available in varie-
ties of textures.

The Lyons Shop and their satis-
fied customers are known for good
taste in sweaters; Now look at all
the **Blouses!**

Just one more word you must
permit me to say—**Slickers** this
year are really different; come
down and see them. Some are
shiny but there are new water-
proof cloth varieties that should
go like mad!

Be the Loveliest—Be Dressed by

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MEET THE CAST

JOANNE RHODES—a junior majoring in drama, appeared earlier this year as Mrs. Allen in *Dark of the Moon*. JoAnn was the sinister queen in last year's children's play and served as stage manager for *Summer and Smoke*.

ALFRED JACOBS—a member of the English department, has been involved in Cap and Dagger productions as critic, reviewer, and actor. This year he has appeared as the "corn-licker" drinking preacher in *Dark of the Moon* and as "C" in *Each on His Own Bicycle*.

PAUL RHETTS—is a sophomore bearing a great resemblance to the Smoky Mountain bully, Marvin Hudgens in *Dark of the Moon*. To children who saw *Hail the Mountain King*, however, Paul is the good-natured Oaf. The fact that he played both roles accounts for the split personality.

DAVID FLAMBERG—is a bio-chemistry major with a theatrical bent. Dave's face is a familiar one to Bucknell audiences. He has appeared this year in *Dark of the Moon* and was director of *The Second Shepherd's Play*.

JACQUELINE HOOKER—remains largely unknown, despite several starring roles in the fifth grade (Athena in "*The Building of the Parthenon*." for example).

DAVID HESSER—is a freshman who is already making his second appearance on the Bucknell stage. He previously appeared in *Dark of the Moon*.

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PHOTOS

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VICKI VOLSKY—has demonstrated considerable versatility in her appearances on our stage. Her more important roles have been Alma in *Summer and Smoke*, Conjur Woman in *Dark of the Moon*, and Patsy in *The True Tragedy of Patsy and Homer Youmans*.

PAMELA KENT—last seen as the voluptuous maple tree in *The True Tragedy of Patsy and Homer Youmans*, is a familiar figure in Cap & Dagger productions. Pam, a senior, has captured her audiences while playing lead roles in several performances by the University Theatre during the last four years.

DAVID NUGENT—bulldozed his way through *The True Tragedy of Patsy and Homer Youmans*, and in the same evening was seen playing "B" in *Each on His Own Bicycle*. When not rehearsing, Dave teaches Spanish and English in Milton High School.

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FRANK SKIDMORE—not to be confused with George Spelvin, has appeared in *The Crucible*, *Streetcar Named Desire* and this year's *The Second Shepherd's Play*.

LINDA ENSMINGER—has had a good deal of theatrical experience during her first three years at Bucknell. She may be especially remembered as Mrs. Wine-miller in last year's *Summer and Smoke*. She has also acted as stage manager of several productions.

MIKE GAZDO—is a freshman whose singing voice may be recognized as that of the First Shepherd in *The Second Shepherd's Play* earlier this season.

NEAL APPLEBY—is a graduate student who has participated in every phase of Cap & Dagger. He has appeared in *The Mandrake*, and *Teahouse of the August Moon*, and served as set designer of *Tartuffe*. Neal also directed *Each on His Own Bicycle*.

GLENN EVERETT—is also a freshman. He is remembered as Uncle Smelicue (convicted of "stealing the cash from the register drawer") in *Dark of the Moon*.

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The public is invited to the Critics Forum at 2:15 P. M. on Sunday, March 13, 1966, in the Green Room (behind the stage in Coleman Hall). The critics will discuss various aspects of this production of *The Cherry Orchard*. Refreshments will be served.

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