

# HARLOW ARTS DIARY

- 27 Nov. Film Society  
THE CRANES ARE FLYING  
Stone Cross Hall
- 7—10 Dec. Mark Hall School  
ANDROCLES AND THE LION
- 9—10 Dec. Roydon Players  
TOAD OF TOAD HALL  
Roydon Village Club
- 10 Dec. Harlow Choral Society  
CONCERT  
Netteswell School
- 15—17 Dec. Brays Grove School  
TOAD OF TOAD HALL
- 15—17 Dec. Netteswell School  
A MIDSUMMER NIGHT'S DREAM

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# IN CELEBRATION OF THE CENTENARY THE CHERRY ORCHARD

1860-1960



CHEKOV 1860 - 1904

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CHEKOV 1860 - 1904



# The Moot House Players

present

## THE CHERRY ORCHARD

by Anton Chekov

(Translated by Constance Garnett)

### Characters in order of appearance :

YERMOLAY ALEXEYEVITCH LOPAHIN, <i>a merchant</i> ...	Don Henderson
DUNYASHA, <i>a maid servant</i> ...	Gillian Forster
SEMYON PANTALEYEVITCH EPIHODOV, <i>a clerk</i> ...	Geoffrey Brimicombe
FIRS, <i>an old valet</i> ...	Gordon Hewlett
MADAME LYUBOV ANDREYEVNA RANEVSKY, ... (called LYUBA) <i>the owner of the cherry orchard</i>	Yvonne Mitchley
ANYA, <i>her daughter</i> ...	Janet Nelson
VARVARA MIHALOVNA, ... (called VARYA), <i>her adopted daughter</i>	Jean Clark
LEONID ANDREYEVITCH GAEV, <i>her brother</i> ...	Charles Hill
CHARLOTTA IVANOVNA, <i>a governess</i> ...	Rosemary Eales
SEMYONOV PISHTCHIK, <i>a landowner</i> ...	Robin Harcourt
YASHA, <i>Madame Ranevsky's valet</i> ...	Les Appleby
PYOTR SERGEYEVITCH TROFIMOV, ... (called PETYA), <i>a student</i>	Paul Hopkins
A VAGRANT ...	Derek Score
THE STATION MASTER, A POST OFFICES CLERK and other guests, servants, etc.	George Tarry, Tom Nolan Goolmohr Dhalla, Derek Score
CHARLOTTA'S DOG ...	Nippi Dhalla

*The action of the play takes place in and around Madame Ranevsky's country house near Harkov during the early days of this century.*

- ACT I. A room in the house which has always been called the nursery.  
Sunrise, May.
- ACT II. Open country on the estate. Sunset, June.
- ACT III. The drawing room. Evening, August 22nd.
- ACT IV. The nursery. Afternoon, October.

The play produced by J. A. Mitchley

Settings by Gordon and Bettina Hewlett. Costumes by Laws. Lighting by Harry Edwards and Barry Clouting. Wigs by Gustave. Mr. Henderson and Mr. Hill dressed by C. I. Samuels Ltd. Decorative Lighting by Strand Electric. Additional furnishings kindly lent by Frank Perring, the balalaika by Frank Chadwick, Russian currency by Mrs. Yacolitsch. Imperial Russian Cigarettes by Sobranie. Champagne by Veuve Clicquot. Music and sound effects arranged by John Genower.

Stage Staff: John Truman, Deborah Norton, Moya Truman.

*There will be an interval between Acts II. and III. during which refreshments will be available in the foyer and Moot House Bar*

### THE AUTHOR AND HIS PLAY

Anton Pavlovitch Chekov was born on January 17th, 1860, and died on the night of July 1st—2nd, 1904. His best known full length plays were all written during the last ten years of his life and, indeed, it was not until the Moscow Arts Theatre came into being in 1898 and undertook the production of his work that he began to think of himself as a dramatist at all. Chekov found the Russian theatrical scene intolerably hide-bound with conventional melodramas and high toned romances; he felt the need for change but his earliest work (PLATONOV, recently given its first London production) has many of the elements which he so much despised in other people's work and, for that matter, in his own. He said himself that he wanted to depict 'real life' as it is lived by ordinary people... "life must be exactly as it is and people as they are—not on stilts... let everything on the stage be just as complicated, and at the same time just as simple as it is in life." His development towards this ideal is shown in his major plays starting with THE SEAGULL in 1895 and culminating with THE CHERRY ORCHARD in 1904. There are no villains and no heroes in Chekov's plays—briefly, it may be said that he believed suffering to be caused without evil intention—the result of conditions beyond the control of any single individual—for him the channels of evil are often innocent, even lovable. The real enemy is life itself and all Chekov's characters are opposed to life... everyone is looking for something and very few appear likely to get it. In spite of this, his natural tolerance, sense of humour and love of human beings prevent his work from becoming gloomy—his plays are comedies which take a sombre turn and of none of them is this more true than of THE CHERRY ORCHARD. Chekov's method is an elusive one... he opened a new path to the dramatist which many have tried to follow only to discover the snares which lie along it... but he can probably be regarded as the greatest dramatist this century has produced.

### THE CENTENARY EXHIBITION

Through the co-operation of the Society for Cultural Relations with the USSR and "SOVIET WEEKLY," the Moot House Players have been able to stage a small exhibition of photographs showing Russian productions of Chekov's plays and some material relating to the dramatist's life. We are most grateful to the organisations which have made this tiny contribution to Chekov's centenary celebrations possible.

### FUTURE PROGRAMME

The Moot House Players next production will be Moliere's famous comedy THE IMAGINARY INVALID in a new translation by Charles Hill. This will be given on February 1st, 2nd, 3rd, 4th, 1961, with a matinee on February 4th. This will be the first production of the current season of World Comedy to be designed to appeal to our younger audiences and we hope very much that the schools will support us as enthusiastically as they have in the past.

The Constance Garnett translation of THE CHERRY ORCHARD used in this production is published by Messrs. Chatto and Windus.