

**UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA**

THE QUEENS

By Normand Chaurette
Translated by Linda Gaboriau
The Penthouse Theatre
February 7 -11

STEVEDORE

The Playhouse Theatre
By Paul Peters and George Sklar
February 14 -25

LANDSCAPE OF THE BODY

By John Guare
The Penthouse Theatre
February 28 - March 10

RECOMMENDED READING

Magarshack, David *Chekhov, the dramatist.*
New York, Hill and Wang, 1960

Magarshack, David *Chekhov, a life.*
London, Faber and Faber, 1952

Valency, Maurice Jacques *The Breaking String:
the plays of Anton Chekhov*
New York, Oxford University Press, 1966

School of Drama

Executive Director
Sarah Nash Gates

Faculty

Professors Robert Dahlstrom, Barry Witham,
Associate Professors Robyn Hunt, Steve Pearson,
William Forrester
Assistant Professors Sarah Bryant-Bertail, M.L. Geiger,
Sara K. Schneider, Jack Wolcott
Senior Lecturer M. Burke Walker, and Lecturers Tom Burke,
Judith Shahn, Deborah Trout

Part-time Faculty

David Boushey, Jeff Caldwell, Bob Davidson, Mark Jenkins, Jeffrey Eric
Jenkins, Richard Jessup, Laurie Kurutz,
Catherine Madden, Scott Weldin

**Retired, emeritus faculty
and former program heads**

John Ashby Conway*, Jack Clay, Betty Comtois, James Crider, Alanson B.
Davis*, Gregory Falls, Vanick Galstaun, Robert Gray*, Agnes Haaga, Donal
(Dan) Harrington*, Robert Hobbs, Paul Hostetler, Glenn Hughes*, Robert
Loper, Warren Lounsbury, Michael Quinn*, Duncan Ross*, Geraldine Siks,
Jack Sydow, Aurora Valentinetti

Staff

Bob Boehler, Stage Technician
Malcolm Brown, Stage Technician
Sue Bruns, Office Assistant
Alex Danilchik, Stage Technician
Josie Gardner, Costume Shop Manager
Arlene Hamilton, Administrator
Denise Jarrett, Publicist
Dorothy Kerst, Graduate Programs
Cecile Kummerer, Computer Technician
Laurie L. Kurutz, Costumer
Anne Stewart, Production Manager
Joanne Tall, Secretary
Meri Wada, Costumer
Alan Weldin, Scene Shop Manager

*Deceased



UNIVERSITY OF
WASHINGTON
SCHOOL OF
DRAMA

Platonov

The Studio Theatre
19th Season
43rd Production
January 24 -February 4

1996

CAST

(in order of appearance)

Triletski (*Nikolai Ivanovich*)

Mario Burrell*

Triletski

Anna (*Anna Petrovna Voynitsev*)

Victoria Elizabeth Beavan*

Sergei (*Sergei Pavlovich*)

Matthew Montelongo*

Voynitsev

Profiry (*Profiry Semyonovich*)

David Long*

Glagolyev

Yasha

Tony Falotico*

Katya (*Katya Petrina*)

Krista J. Hoepfner*

Platonov (*Mikhail Vasilyevich*)

Heath L. Kelts*

Platonov, or Misha

Sashenka (*Alexandra Ivanovna*)

Tracy Bryce*

Platonova or Sasha

Colonel (*Ivan Ivanovich*)

Neil Flint Worden*

Triletski

Sophia (*Sophia Yegorovna*)

Christina Chang*

Voynitseva

Maria (*Maria Yefimovna*)

Michelle Sprinkles*

Greko

Osip

Dean Pierce Purvis*

Kira (*Kira Profirivna*)

Adrianna Dufay*

Glagolyeva

Gorokhov

Benjamin Morris

*Member of the Professional Actor Training Program

The action takes place during one day and night on a Russian country estate, early in this century.

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

ACKNOWLEDGMENTS

Cobbler to the School of Drama

Swanson Shoe Repair—2305 North 45th St.

Seattle Repertory Theatre, Intiman Theatre Company, A Contemporary Theatre, Seattle Opera, Irina Rudakova, Carys Kresny

Platonov

By Anton Chekhov

Adaptation by Steven Pearson using translations by David Magarshack, Michael Frayn, Trevor Griffiths and others

Directed by Steven Pearson

Set Designer

Margaret Landry-Navarro*

Costume Designer

Kira Knight

Lighting Designer

Kyle A. Lemoi

Technical Director

Malcolm Brown

Stage Manager

Angela T. Vokolek

Asst. Director

Charles Harper

Prop Master

Ling-Fei Hu

*Thesis production in partial completion of a Master of Fine Arts

ABOUT THE PLAYWRIGHT

It was evidently Chekhov's idea that the elemental forces of the universe express themselves most clearly in the individual, and that it is by observing the behavior of individuals that we become aware of the great ideas that sweep the world. All of Chekhov's plays are small in subject matter, plays of the drawing room and garden. Yet no one has painted a broader canvas, or unfolded a deeper perspective. It was his aim to write simply and accurately. No modern dramatist is more complex; and few have elicited more diverse interpretations. In the belief that a representation of life involves everything that can be truly said about it, he noted in detail the symptoms of the world's malaise. So far as he could see, his world was a tissue of absurdities. It made no sense, and was probably no longer viable. He had only general therapeutic measures to suggest. Perhaps it could be nursed back to health. If not, it would die; and a new world would rise from its ashes. The question of how precisely this was to happen seemed, at the moment, unanswerable. But in two or three hundred years at the most, he was certain, the answer would be clear, and perhaps even the question. In the meantime, there was nothing for it but patience. Life was painful, but it was amusing; on the whole, an interesting and exasperating experience that one would not willingly forego. There was no more to be said on the subject. "You ask, What is life?" he wrote Olga some months before his death. "That is just the same thing as asking what is a carrot. A carrot is a carrot, and nothing more is known about it."

THE BREAKING STRING
Maurice Valency

PRODUCTION CREDITS

Assistant Stage Manager
Assistant Costume Designers
Assistant Lighting Designer
Additional Directing Assistance
Dramaturgical & Musical Research
Musical Arrangements
Master Electrician
Production Electrician
Recording Engineer
Set Construction Crew

Scenic Artist

Costume Construction Crew

Lighting Crew

Running Crew

House Management
Production Office Staff

Jon Olson
Douglas Decker, Joe Galvan
Heather Wood
Carys Kresny
Irina Rudakova
Neil Flint Worden

Nacho Bravo
James Nash
Charles Harper

Evan Alexander, Anthony Balducci, Chris Balducci,
Derek Baylor, Kim Cooper, Chris Delano, Daniel
Gonzalez, Sanjeev Haas, Ling-Fei Hu, Margaret
Landry-Navarro, Jeb Lewis, Joel Peterson, Don Taylor,
Jay Venzke
Drama 210 students
Andrew Lieberman

Katie Harrold, Doris Landolt, Anna-Lisa Snow,
Drama 211 and 291 students

Jason Meininger and Drama 212 students
Jesse Aasheim, Elizabeth Consalvi, Philip Games, Mike
Gilson, Jenny Hansen-Otleng, Ethan Kozaki, Leon
Neal, Heather Rennie, Kevin Robinson, Garland Sprick,
Janette Trobaugh

Maria Cason, Kelli Summers
Rachel Katz, Kerry Skalsky

ABOUT THE PLAY

Chekhov wrote *Platonov*, his first major dramatic work, in his early twenties. Discovered in manuscript after his death and with its title-page missing, it was published for the first time in Russia in 1923 as *A Play Without a Title*.

While it is true that *Platonov* lacks the compactness and technical virtuosity of Chekhov's last plays, it makes up for it by freshness and spontaneous impact, and is remarkable for revealing the early development of his genius. But what is really astonishing about *Platonov* and what makes it indispensable for any serious student of Chekhov's dramatic art, is that it contains in embryo almost all of the great themes of his famous plays. There are anticipations not only of the central theme of *The Cherry Orchard* — the passing of an old family estate into the hands of rich businessmen — but of the important themes that occur again and again in his plays: the concern with the meaning of life, the problems of leisure, or idleness, and work, the desire for a "new life," for improved social conditions, for justice and fair play, as well as the complexity of the relationships between men and women.

—DAVID MAGARSHACK

DIRECTOR'S NOTE

In this adaptation we have tried to understand the humor, the sense of the absurd, and the forgiving warmth with which Chekhov looks at the difficult and wonderful process of living —S.P.