The Weddings
by Anton Chekhov

Directed and Translated by Yury Belov

Set Designer: David Morris
Costume Designer: Susan Denning*
Lighting Designer: Juliet Chia
Sound Designer: Josh Roberts
Technical Director: Tom Burke
Stage Manager: Stacy Roberts
Musical Arrangement: Michelle Bishop
Choreography: Victoria Anderson & Maren Perry

School of Drama
Executive Director: Sarah Nash Gates
Faculty
Professors: Robert Dahlstrom, Steve Pearson, Barry Witham
Associate Professors: Robyn Hunt, William Forrester
Assistant Professors: Sarah Bryant-Berail, Valerie Curtis-Newton,
Mary Louise Geiger, Odai Johnson, Shanga Parker
Senior Lecturer: Mark Jenkins, Mark Harrison
Lecturers: Tom Burke, Judith Shahn, Deborah Trout

Part-Time Faculty
Geoff Alm, Scott Hafo, Catherine Madden,
Karen Omahan, Stephanie Skura, 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 Sikis, Jack Sydow,
Aurora Valentinetti, Jack Wolcott

Staff
Kris Bane, marketing and pr manager
Bob Boehler, stage technician
Nacho Bravo, master electrician
Malcolm Brown, stage technician
Sue Bruns, office assistant
Alex Danilich, stage technician
Josie Gardner, costume shop manager
Arlene Hamilton, administrator
Dorothy Kerst, graduate programs
Laurie L. Kurutz, costume
Cecile Kummerer, computer technician
Scott Perkins, fiscal technician
Anne Stewart, general manager
Joanne Tall, secretary
Rebecca Traher, office assistant
Alan Weldin, scene shop manager
Nanci Vaeth, costume

* Deceased

Director’s Notes
Chekhov is a genius because you can say anything in his words. I was always amazed at how different various translations of Chekhov were. For example, The Cherry Orchard. Chekhov never wrote anything in his play about a cherry orchard. It was actually a small ugly tree which bore sour fruit. Somewhere along the line it was translated as a cherry tree and that one alteration had a tremendous impact on the meaning of the play.

These three weddings exploit the whole idea of translation. Usually, translators do their work with not only an image that they have about the writer, but also the images that they know of the period and location of the play. So, I have taken on the perspectives of three translators and with the help of the actors, created worlds with appropriate vocabularies.

For the gypsy wedding, I imagined this guy who had just finished reading Leo Tolstoy. Tolstoy himself frequented the nightlife entertainment of Moscow and became obsessed with the gypsy entertainers in particular. His writing is infused with images of gypsies as well.

The second guy is very concerned with the situation that he saw on his journey through Russia. He sees the whole of Russia as a prison camp filled with gloom and surrounded by fire. In this world, we are trapped.

Tennessee Williams once commented that Russian characters are actually very close to those of Americans, especially Americans in the South. From this statement, the third translator deduced that Chekhov’s words would serve the locale of Georgia just fine.

-Yury Belov

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Three Adaptations by Yury Belov

Meany Studio
22nd Season
52nd Production
April 14th - 25th