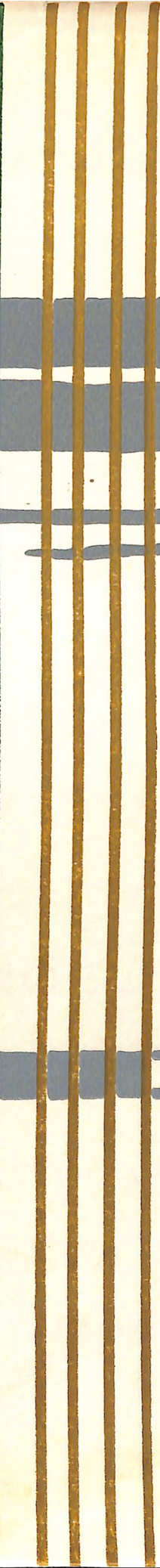


Cherry Orchard  
by  
MADC  
16, 17, 18 April  
1961



1732 1960



Manoel  
Theatre

CREMONA

3A

*Patron: HER MAJESTY THE QUEEN*



M. A. D. C.

THE CHERRY ORCHARD

*A Comedy in Four Acts*

*by*

ANTON CHEKHOV

*Translated by Elisaveta Fen*

*AT THE*

MANOEL THEATRE.

VALLETTA — MALTA

THURSDAY, 6th APRIL, 1961, at 7.30 p.m.

FRIDAY, 7th APRIL, at 8.30 p.m.

SATURDAY, 8th APRIL, at 9 p.m.

# THE MALTA AMATEUR DRAMATIC CLUB

Founded 1910

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## *Recent Productions*

A MIDSUMMER NIGHT'S DREAM  
BOOK OF THE MONTH  
HENRY VIII  
THE CHALK GARDEN  
SOMEONE WAITING

BELL, BOOK AND CANDLE  
YOUNG WIVES TALE  
FOOLS RUSH IN  
SPIDER'S WEB  
SAILOR BEWARE

# THE CHERRY ORCHARD

This play is about life, life in the Russia of the first years of this stormy century in the history of that country, Russia, on the eve of a great social upheaval.

A new social order was about to come into being, but at that moment, few people realised how hard the struggle was going to be, or how savage the initial impact. And on the part of those who welcomed the change — lie TROFIMOV, "the eternal student" — there was certainly no hint of cynicism, no hint of opportunism. He is completely idealistic. At one point he says:

"Happiness — it's coming nearer and nearer... and if we don't know when it comes, what does it matter? Other people will see it."

There must have been many such young men in Chekhov's time who could express their wonderful ideals in Trofimov's ringing tones, but who, like him, could not translate them into action. They were too gentle to bring about a revolution.

And it is this quality of gentleness which links Trofimov and ANIA, the girl who loves him, with her mother, Madame Ranyevskaia, that feckless but adorable woman who represents the old way of life.

Madame Ranyevskaia has returned home from Paris after a long absence. She and her brother, GAYEV, who jointly own the cherry orchard, are in debt, and their estate is to be sold by auction to pay their creditors. LOPAHIN, a wealthy neighbour, who has risen from peasant stock, urges them to lease their land for the building of summer villas in order that they may make money quickly and save their estate. But this suggestion is too practical, too vulgar for Madame Ranyevskaia to accept, and the estate is sold — to Lopahin.

A simple story, and yet such a true one, raised to poetic heights by the warm humanity of the characterisation, and by the wonderful atmosphere created by the simplest and yet the most subtle means.

What are we to make, for instance, of that great moment in Act II, when the family and their friends are on an outing in the nearby woods? In the midst of conversation, there is a sudden silence during which we hear a mysterious sound as of a string snapping, gradually dying away in the depths of the forest. It is a sound of foreboding, and although none of them admits to it, each one in his heart knows its significance. It is the moment of ending of the old way of life, with its evils and its virtues, and of a new beginning. And we know that few of the curiously loveable people will survive the ordeal of the re-adjustment.

And yet, the play ends, not in tragedy, but in a mood of sadness made more bearable by youth's response to a new experience.

Chekhov has no other message than this, and since it is one of the world's oldest truths, that is the reason that "The Cherry Orchard" was loved at the moment of its creation, and is still loved to-day.

# THE CHERRY ORCHARD

## CHARACTERS IN THE PLAY

<i>Ranyevskaia, Liubov Andreyevna</i> (Liuba), a Landowner . . . . .	KATHLEEN WARREN
<i>Ania</i> (Anichka), her daughter, aged 17 . . . . .	ANNE PULLEN
<i>Varia</i> (Varvara Mihailovna), her adopted daughter . . . . .	DENISE ALLWORTH
<i>Gayev, Leonid Andryeevich</i> (Lionia), brother of Madame Ranyevskaia . . . . .	CHARLES BEALE
<i>Lopahin, Yermolai Aleksyeevich,</i> a business-man . . . . .	RONALD BALDWIN
<i>Trofimov, Piotr Serghyeevich</i> (Pyetia), a student . . . . .	ROBERT LOVE
<i>Simeonov-Pishchik, Boris Borisovich,</i> a landowner . . . . .	JOSEPH DE PIRO
<i>Charlotte Ivanovna,</i> a German Governess . . . . .	ANNE ROWE
<i>Yepihodov, Semion Pantelyeevich,</i> a clerk on Ranyevskaia's estate . . . . .	DENIS BELL
<i>Doomiasha</i> (Avdotyia Fiodorovna), a Parlourmaid . . . . .	LINDA TILBURY
<i>Feers</i> (Feers Nikolayevich) a man-servant, aged 87 . . . . .	HARRY TAYLOR
<i>Yasha,</i> a young man-servant . . . . .	BRIAN FINCH
<i>A Tramp</i> . . . . .	BARNEY KAVENAGH
<i>A Station-master</i> . . . . .	RICHARD PULLEN
<i>Guests, servants</i> . . . . .	{ BRUCE BUCKLEY JULIA DE PIRO PAMELA MAIN PEPITA QUINN

The Play Produced

by

RONALD BALDWIN

## SYNOPSIS OF SCENES

The action takes place on the estate of Madame Ranyevskaia at the end of the last century.

### ACT I

*A Room which is still called the Nursery.  
It is early morning in May.*

INTERVAL 15 MINUTES

### ACT II

*A wayside shrine in the open country.  
The sun is about to set.*

INTERVAL 15 MINUTES

### Act III

*The same as Act I.  
An evening in August*

INTERVAL 5 MINUTES

### ACT IV

*The same some weeks later.*

The Settings designed and painted by PETER COCKMAN, PAMELA MAIN and PAMELA PERCIVAL MAXWELL, and built by SALVATORE TESTA.

### STAGE DIRECTOR

Stage Manager  
Assistant  
Head Electrician  
Assistant Electrician  
Head Carpenter  
Property Mistress  
Wardrobe Mistress  
Miss Warren's costumes executed by  
Gayev's costumes made by  
All costumes designed by  
Wigs by  
Call boy  
M.A.D.C. Box Office  
Music arranged by

Manoel Theatre  
Staff

PETER COCKMAN  
BRIGID SPRATT  
GRAHAM BUCHANAN-DUNLOP  
CHARLES TABONE  
JOHN LAUS  
JOSEPH BORG  
PAMELA MAIN  
ANNE ROWE  
JESSIE VELLA  
GREENBURGH BROS.  
ANNE ROWE  
L. & H. NATHAN, LONDON  
PEPITA QUINN  
PETER MORTON  
ISOBEL MANNERING and  
BRUCE BUCKLEY  
KEN CROPPER and  
ELLA WARREN  
DIANA ADAMS

Business Manager and publicity

Prompter

## The M. A. D. C. at the Manoel Theatre from 1910 to 1955

From 1910 the M.A.D.C. (under the Chairmanship of General PENTON, R.A., and Colonel A P. TODD, R.A.P.C. — as producer), presented plays at the Manoel Theatre until the first world war. Amongst these were:—

A ROYAL FAMILY	ALADDIN
THE GONDOLIERS	DAVID GARRICK
CAPTAIN REECE OF THE MANTLEPIECE	THE MAGISTRATE
THE BALKAN PRINCESS	

The Club began again in 1919, and only moved to the Royal Opera House in 1925, in order to present larger productions, and played there till the second world war, also at times producing plays in the Princess Theatre, Floriana, and in their Club rooms. Plays produced by the Club at the Manoel Theatre in this period included:—

SUNDAY	ELIZA COMES TO STAY
THE THIRTEENTH CHAIR	TILLY OF BLOOMSBURY
OUR MR. HEPPLEWHITE	THE YOUNG PERSON IN PINK
THE MAN FROM TORONTO	THE DOVER ROAD
LILIES OF THE FIELD	NOTHING BUT THE TRUTH
MR. PIM PASSES BY	BILLETED
THE YOUNG IDEA	LUCKY MISS DEAN
RAFFLES	HOBSON'S CHOICE
THE FLAG LIEUTENANT	THE RISING GENERATION
ALL OF A SUDDEN PEGGY	

When the M.A.D.C. was able to be revived for the third time after the second world war, use was made of Knights Hall, the Auberge d'Aragon, the Radio City Opera House and at San Anton Gardens. When the Manoel Theatre ceased to be a cinema in 1954, we played there for a year, and are now most happy to return to this beautiful little playhouse. Productions in this period were:—

QUIET WEEK END	HOBSON'S CHOICE (Revival)	RING ROUND THE MOON
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## MANOEL THEATRE MANAGEMENT COMMITTEE

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