



Uncle Vanya

2013-2014 Season
Dietz Production #19
January 9 – 25, 2014

2013 | 2014

Seventy-Ninth Season



Musical
July 19 - Aug. 4, 2013



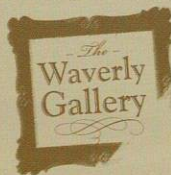
Musical Comedy
Sept. 5 - 22, 2013



Annual Gala Fundraiser
Sept. 28, 2013



Mystery
Oct. 10 - 27, 2013



Dramatic Comedy
Oct. 31 - Nov. 16, 2013



Musical
Nov. 26 - Dec. 22, 2013



Musical Revue
Dec. 5 - 21, 2013



Dramatic Comedy
Jan. 9 - 25, 2014



Drama
Jan. 30 - Feb. 16, 2014



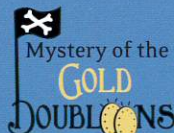
Drama
Feb. 28 - Mar. 16, 2014



Comedy
Mar. 27 - Apr. 13, 2014



Comedy
May 1 - 18, 2014



Pirates on the
Ohio & Erie Canal
For Young Audiences
May 6 - 16, 2014



Musical Comedy
June 5 - 29, 2014

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— John Hedges, Executive Director —

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A Brief History of Weathervane Playhouse

From the "barn" to Copley Road to the Valley...

Weathervane Community Playhouse began its run in 1935. Four artistically talented Woman's City Club members -- Grace Hower Crawford, Muriel MacLachlan, Laurine Schwan, Helen Troesch -- and a core of charter members rented the empty carriage house belonging to Akron's Senator Charles Dick. Their goal was to present a wide spectrum of plays: classics, dramas, comedies, new works -- even opera -- with casting open to anyone who fit a part.

The women chose a carnival as their fundraiser to start paying the rent. Despite a drenching downpour, they raised \$60. They named their space "weathervane" after the rooster on the barn's cupola. After cleaning their new home, scrounging for seats, a curtain and a coffee pot, Weathervane opened its first season. During that summer of 1935, the group presented seven fully costumed and staged plays. In 1936, Muriel MacLachlan, with the other founders, offered classes to children and adults, beginning a tradition that has become today's Education Department. In 1938, a Women's Board was formed to offer volunteer financial assistance. This group is now the Volunteer Guild.

The "barn" was home until it was sold. In 1951, the Playhouse purchased a cement block building at 1474 Copley Road and renovated it for a theater with seating capacity of 125. The all-volunteer organization hired its first employee, Nora Scott, as custodian/ticket manager. Actual management of the Playhouse was handled by the Operating Board, which reported to the Board of Trustees. Because directors were becoming scarce, the Board hired Bob Belfance as full-time Manager/Director. He held the position from 1961-1969 and from 1974-1992. During the Copley Road days, plays were presented six days a week. Because of their popularity, not everyone who wanted to see a show could be accommodated. A new home was planned.

During the 1960s, the membership's plans came together in June 1970 with the opening of *Dark of the Moon* here on Weathervane Lane. Longtime friend and founder Grace Hower Crawford died in 1971, remembering the Playhouse in her will. Her money enabled the Board to pare down the mortgage and set up an Endowment Fund. The last mortgage payment was made in 1974 through a contribution of the Women's Board. Three major additions followed: these included first-floor restrooms, classrooms, a costume shop, fly gallery and elevator. The former scene shop became the John L. Dietz Theater/Classroom in 2005 and the lobby project was completed in 2009 in time for the opening of the 75th season.

Weathervane's Legacy Society

Your Legacy Gift to Weathervane can be as simple as including the playhouse in your will, establishing a life insurance policy or trust, or making the theater a beneficiary of your retirement savings plan.

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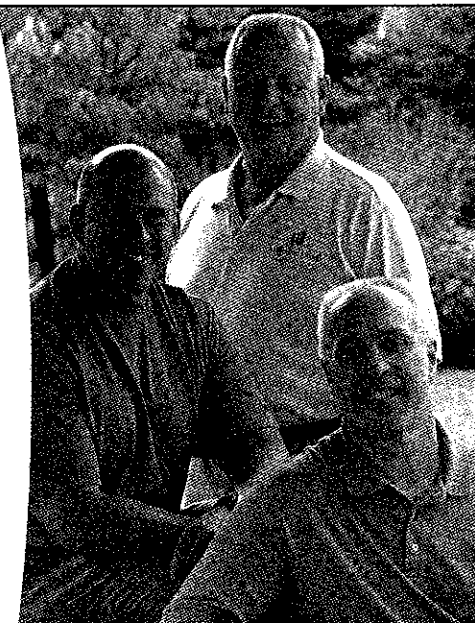
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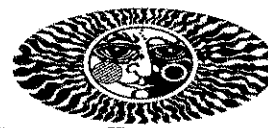


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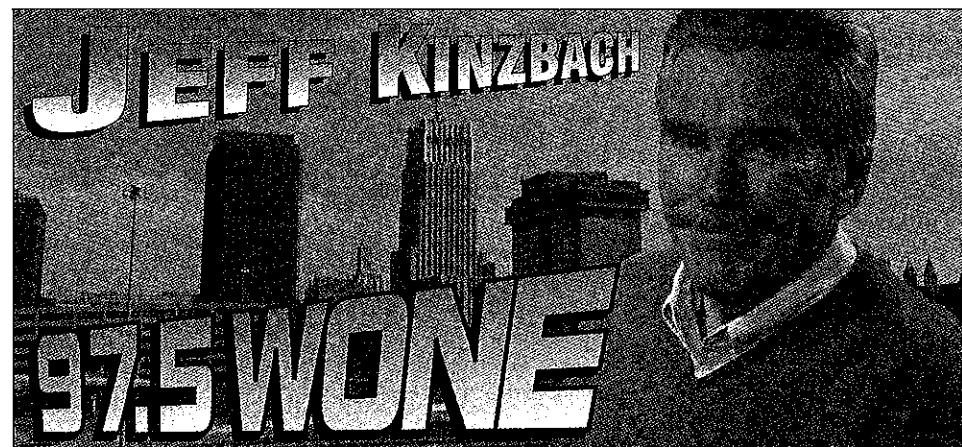
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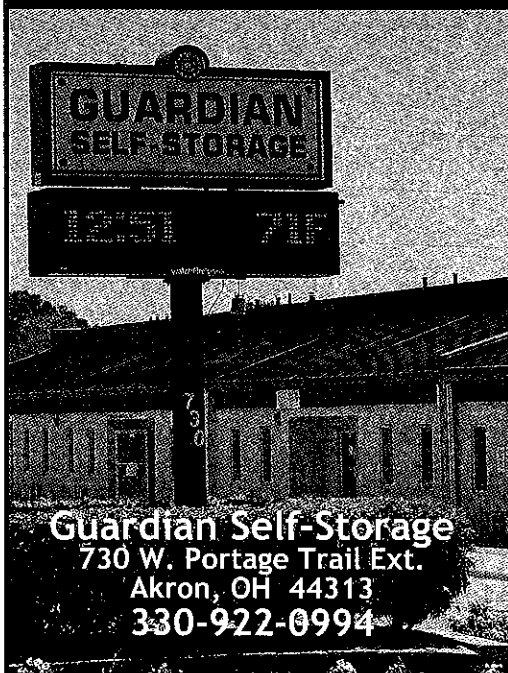
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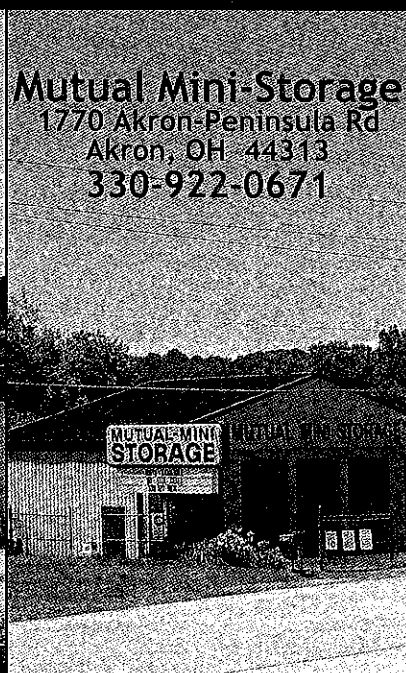
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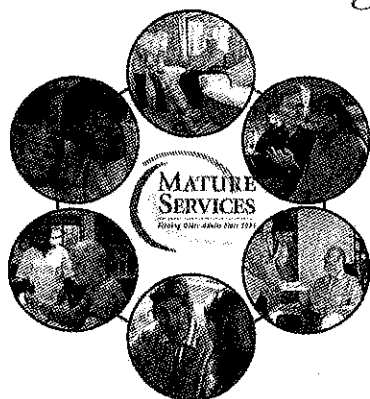


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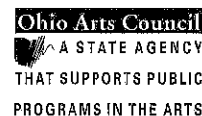
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In the Harris Family Gallery ~ Artwork by Dara Harper and Diane L. Johnson

Dara Harper and her mother, Diane L. Johnson, were part of the Highland Square Art Festival this summer, where it was my good fortune to see them. It is unusual to see a daughter and mother exhibiting together. Their styles are quite different, as is their training. I thought their work would be very relevant for David Mamet's *Race* and, because of their availability, decided to have them in the Gallery for David Mamet's adaptation of Anton Chekhov's *Uncle Vanya* as well.

Dara Harper is a designer, painter and teacher. She received a B.A. degree in Art from The University of Akron and is completing an M.A. degree in Art Education this spring. She teaches art at Emmanuel Christian Academy. In collaboration with Y.E.S. (Youth Employment for Success) and Elizabeth Park Neighborhood, she designed a three-panel mural for "Make a Difference Day", which was temporarily displayed at the Akron Art Museum. She has a permanent installation at Akron's Northwest Community Center. Dara's work is also in private collections.

Dara's range of work is influenced by the realism of everyday life. She believes art changes and grows throughout one's life. There is no formula. Art lives and breathes intrinsically with the person who creates it. For Dara, art has comforted and motivated her. She lives her life in color and boldness. *A man's gift makes room for him and brings him before great men.* Proverbs 18:16

Diane L. Johnson, a native of Akron, is a self-taught artist and writer. She has exhibited in collaboration with several community-based programs and juried shows. Her work is held in private collections also. Diane's artwork depicts the simple joys of living. Her work showcases her passion for modern abstract and impressionistic inspirations. Incorporating the past and present, the body of her work speaks into the existence of a woman. Although a woman's life is complicated, her beauty and grace always emerge from it. Diane cannot recall a time when she wasn't creating or in quest of ideas and techniques to infuse into her artwork. Drinking from the reservoir of life and one's personal journey, the creativity is endless, yet meaningful.

The artwork in this exhibit is for sale, unless otherwise indicated. If you wish to make a purchase, please inquire at the Gift Shop or at the Box Office. The artists have generously offered to donate a portion of the proceeds from any sales to Weathervane Playhouse. Thank you for supporting the arts!

Marci Paolucci, Gallery Curator

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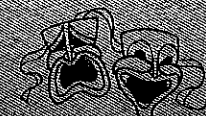
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From Our Executive Director

Why Should I Support Weatherlane?

Why should anyone want to give their hard-earned money to Weatherlane Playhouse in the form of a tax-deductible contribution? Or, another way of putting it, what is the value Weatherlane provides that is so important that I should provide financial support beyond buying a ticket?

One way of answering that question is by stating the fact that it is only through the donations we receive each year -- in excess of \$300,000 from a variety of sources -- that we can keep our ticket prices as low as they are and thus make our work accessible to a broad range of people in our community. Without contributed support, the cost of our tickets would literally have to double -- to as much as \$50 for some shows. The simple fact is, the only way the nonprofit arts are made accessible (and viable) in our country, is through tax-deductible contributions.

Beyond that, the value that we bring to our community lies in the vision we have for our company. Weatherlane Playhouse will be one of the foremost community-based theaters in the country that serves a region through theater by providing life-enhancing artistic experiences for people of all ages and to engender greater understanding, empathy and tolerance in our community. Theater at its best is a place where we can come together to experience a shared sense of our own humanity -- in addition to being entertained. In an age where technology is driving us further apart, the simple act of coming together to reconnect with what makes us all more alike than different is an increasingly rare and important commodity -- and one that can reverberate throughout our community in extremely positive ways.

When I came to Weatherlane six years ago I asked people to tell me their stories about the theater and what it meant to them. I received an overwhelming number of responses including this one:

"As I became more involved at Weatherlane, the sense that something was missing from my life vanished. What I found wasn't just a great creative outlet, but truly a new extension of my family. Weatherlane has amazing energy."

This, and countless other stories like it, are the reason why Weatherlane is worthy of your support -- because we are literally changing and improving lives every day.

For those of you who have contributed so generously to Weatherlane Playhouse in the past -- thank you! We vow to continue to put your money to good use and to always be worthy of your trust.

From all of us here at Weatherlane, I wish you a happy and blessed New Year!

Sincerely,

John Hedges
Executive Director
jhedges@weatherlaneplayhouse.com



Weatherlane

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79th Season -- 2013-2014

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About the Play, Adaptation and Playwrights

It is 1899. A retired professor named Serebryakov has returned to his country estate with his beautiful young wife, Yelena. The estate originally belonged to his first wife, who is now deceased. The married couple has returned to the estate because the professor's health has begun to decline. Upon their return, the professor reconnects with the extended family members who manage his estate: Mariya, the mother of his first wife; Sonya, his daughter by his first marriage and Vanya, who is Mariya's son.

Country doctor Astrov is brought in to help cure the ailing professor. His presence causes a stir in the household, for he is ardently loved by the innocent Sonya.

When night falls at the estate, we get a true bearing of the acrimonious relationship between Vanya, who has been caretaker of the estate for 25 years, and the sickly Serebryakov. Serebryakov is being incredibly demanding in the wake of his illness, causing everyone in the household to view him with annoyance and despair.

About the Adaptation

Chekhov's legendary and influential *Uncle Vanya* debuted at the Moscow Art Theatre in 1899 and has continued to influence the theater world ever since, including such American playwrights as Eugene O'Neill, Tennessee Williams and Edward Albee. The equally influential American playwright David Mamet was commissioned to create an adaptation of Chekhov's *Uncle Vanya* in 1988 after his successful recreation of Chekhov's play *The Cherry Orchard*.

Mamet has cited Chekhov as one of the major influences on his theatrical ideas, and he viewed his work in Chekhovian adaptation as "the practical approach to grasping Chekhov's technique," according to author Ira Bruce Nadel (in his book, *David Mamet: a Life in the Theatre*). Mamet's *Uncle Vanya* premiered in April 1988 at the American Repertory Theater in Cambridge, Mass.

About the Playwrights

Anton Pavlovich Chekhov was a product of humble beginnings. His father had been born a serf but his grandfather managed to buy freedom for himself and his three sons. While Chekhov's father had worked his way up to becoming a shopkeeper and tavern owner in Taganrog, life was still difficult for the family. Despite their poverty, Anton began school at the age of eight. He studied, tutored and did odd jobs in order to support himself. At 19, he was accepted into the Moscow University's medical school and also became the practical head of the family. Simultaneously attending university and writing to support his parents and siblings, his brother Alexander began to call him "Father Antosha," only partially in jest. He wrote for several publications between 1880 and 1885 and, with his newfound salary, he was able to move his family into a better home. In 1884, he graduated from medical school and published his first collection of short stories, *Tales of Melpome*.

Chekhov had been trying his hand at playwriting. His first play, *Fatherless*, had been composed in 1877. After *The Wood Demon* was presented, A.P. Lensky, a prominent actor of this era, told Chekhov to give up on writing plays and that his talent lay elsewhere. Chekhov continued playwriting, however, and produced many plays including *The Seagull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*, to name the most successful.

Chekhov spent his final years as a wealthy and well-known man. In 1901, he married Olga Knipper, a young actress. When he died in Germany July 15, 1904, Knipper reported that Chekhov had kept her entertained with invented stories about a resort and its inhabitants.

Anton Pavlovich Chekhov was a son, brother, husband and writer. He wrote about what he knew, and preferred to form his own worldview rather than to buy into the many philosophies of his time. To this day, Anton Chekhov's plays are performed worldwide in venues ranging from acting classes to professional theaters. Source: <http://unveilingvanya.wordpress.com/>

David Alan Mamet (born Nov. 30, 1947) is an American playwright, essayist, screenwriter and film director. His plays include *Race*, *Glengarry Glen Ross* (1984 Pulitzer Prize and New York Drama Critics Circle Award, 2005 Tony Award for Best Revival of a Play), *American Buffalo*, *Boston Marriage*, *November*, *Speed-The-Plow* and *The Cryptogram*. His film credits -- as both director and screenwriter -- include *House of Games*, *Things Change*, *Homicide*, *Oleanna*, *The Spanish Prisoner*, *The Winslow Boy*, *State and Main*, *Heist*, *Spartan* and *Redbelt*. His other screenplays include *Glengarry Glen Ross*, *The Verdict*, *The Postman Always Rings Twice*, *The Untouchables*, *Hoffa*, *Ronin*, *Wag the Dog*, *The Edge* and *Hannibal*.



Cast in order of appearance

Marina	Marci Paolucci
Mikhail Lvovich Astrov	Jim Fippin
Ivan Petrovich Voynitzky	Alex Cikra
Alexandr Vladimirovich Serebryakov	Dale M. Franks
Ilya Ilyich Telegin	Timothy M. Kelley
Sofya Alexandrovna	Jen Klika
Yelena Andreyevna	Amanda Larkin
Mariya Vasilyevna Voynitzkaya	Barbara Trotter

Setting: Serebryakov's country estate and manor house,
southeast of Saint Petersburg

Act One

Scene One ~ A June afternoon -- the estate's Veranda
Scene Two ~ Late night - early July -- Serebryakov's Sitting Room

15-minute Intermission

Act Two

Scene One ~ Mid-September, just past noon, the Drawing Room
Scene Two ~ Vanya's Room, his work area, that night

WHO'S WHO IN THE PLAY

Alexandr Vladimirovich Serebryakov -- He's a retired university professor, who has lived for years in the city on the earnings of his late first wife's rural estate, managed for him by Vanya and Sonya.

Yelena Andreyevna -- Professor Serebryakov's young and beautiful second wife.

Sofya (Sonya) Alexandrovna -- Professor Serebryakov's daughter from his first marriage.

Ivan Petrovich Voynitzky (Vanya) -- Sonya's uncle; the title character of the play.

Mariya Vasilyevna Voynitzkaya -- The mother of Vanya and his late sister, the professor's first wife.

Mikhail Lvovich Astrov -- A middle-aged country doctor.

Ilya Ilyich Telegin (aka "Waffles") -- An impoverished land owner who now lives on the estate as a dependent of the family.

Marina -- A kind, elderly nurse.

PLEASE...

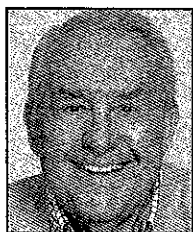
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- NO PHOTOS inside the theater or recording of the show in any way.
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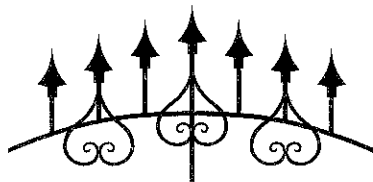
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About Our Directing Team



BOB BELFANCE (Director) is directing his 194th production at Weatherlane. In 1961 Bob signed on as Weatherlane's Managing Artistic Director and made two promises to the Board of Trustees. The first was to turn Weatherlane into the best community theater in Ohio. By 1966, with attendance averaging one hundred-six percent of capacity, critics and audiences were in agreement: Weatherlane was one of the premiere theaters in Ohio. Bob's second promise was that a new theater would be built for the enjoyment of Weatherlane's audience. In 1970 that promise was fulfilled when Weatherlane's new theater opened on Weatherlane Lane. Bob's many achievements and his lifelong dedication to community theater were recognized in 2002 when he was inducted into the Ohio Community Theatre Association Hall of Fame.



Director's Notes

Chekhov was quoted as saying, "Beauty brings a sense of loss. The possibility of happiness is thus too far removed. Life can give you a little, but beauty has a way of disturbing you because you can't have it all."

It is difficult to define this kind of unhappiness, but Chekhov explores it in his plays and most definitely in *Uncle Vanya*. He has no theory of life to explain, à la Ibsen or Strindberg, but he is perhaps the greatest author in the understanding of human beings. He understands that humans live their lives inwardly.

Chekhov's people display weakness -- unlike Ibsen's "about man in his time with dignity." His people say: "What difference does it make? I'm defeated! To hell with it! Give me a drink!" Most men of his society have given in. The great past of the Russian intellectual is finished.

Ibsen says, society must be changed, it is corrupted and false. Chekhov doesn't believe in a philosophy, doesn't believe in God. Chekhov has no thesis. This is one of the things that makes his people dissatisfied with their lives. He doesn't have a world view that audiences discuss when leaving the theater.

At an early age, Chekhov became an observer. His understanding of life brought out the empathy he felt for people. He presents life as it is lived physically and inwardly. The times were turbulent and he chose to show with truth and precision the hopeless longings that one felt in one's heart.

Chekhov's plays required that a new approach to acting be designed. It meant that the actor must be armed with a complete understanding of what the character is experiencing. In Chekhov, minds don't mesh. Never do two people understand each other on the same level.

Chekhov believed that a play need not make a point. At its best, it might suggest one. He wanted to provoke a mood rather than communicate an idea. The real theme of Chekhov's plays is the destruction of beauty, which is always very sad.

Chekhov died in 1904, when the first big revolution was put down by the Tsar's army. Political ferment was all around. Socialist, anarchist and nihilistic political movements sprang up. Tsar Alexander was assassinated. There was a complete police state. The serfs had been freed in 1863 but they were required by law to pay exorbitant sums in order to purchase any land. They had no money to pay, so chaos reigned. A series of revolts starting in 1905 finally led to the 1917 Revolution, changing Russia into a Communist state.

The political climate has no obvious impact in the play. But for Vanya, Astrov, Serebryakov (and perhaps Mariya) the political situation must be of more than a casual concern. The peasants are the main source of labor. Can one afford to pay them more for their labor? Is there a possibility of a peasant revolt? Would it be wise to leave the country? Is this perhaps part of the reasoning of the professor? Change is coming and how will it affect their lives?



Cast Biographies in order of appearance



MARCI PAOLUCCI (Marina) is grateful to be in this production. It's wonderful to work with director Bob Belfance again. She was last seen at Weatherlane in *Three Tall Women* (2011-2012), *Italian American Reconciliation* (2009-2010) and *The Last Night of Ballyhoo* (2009-2010). Marci has performed in NE Ohio for 29 years in over 90 productions in professional and community theater. Favorite roles include Miss Daisy in *Driving Miss Daisy* (Canton Players Guild, 2012), Eleanor in *The Lion in Winter* (Coach House-Best Actress 2002) and Amanda in *The Glass Menagerie* (KSU Stark Theatre 2011). Thanks to this wonderful cast for their support! Love to her husband, Roland, her children and family. This production is dedicated to her mother, Marcena Moore, who passed away Dec. 1, 2013, and is very much missed.



JIM FIPPIN (Mikhail Lvovich Astrov) has appeared on stage at Porthouse, Weatherlane, Coach House, The Players Guild, Magical Theatre and with Ohio Shakespeare Festival and The Largely Literary Theatre Company. His resume includes roles in *August: Osage County*, *It's a Wonderful Life: A Live Radio Play*, *Richard III*, *Lettice and Lovage*, *The Rainmaker*, *Custer*, *The Real Thing*, *The Odd Couple*, *The Lion in Winter*, *Hamlet*, *Jesus Christ Superstar*, *Noises Off*, *Twelfth Night*, *Another Antigone*, *Romeo and Juliet* and *King Lear*. As Artistic Director at Coach House (2000-2007), Jim directed *Who's Afraid of Virginia Woolf?*, *Proof*, *Cat on a Hot Tin Roof*, *Private Lives*, *Last of the Red Hot Lovers*, *Betrayal*, *Chapter Two* and *6 rms riv vu*. At Weatherlane, he has directed *Italian American Reconciliation*, *Love! Valour! Compassion!* and *Someone Who'll Watch Over Me*. He earned his BFA degree in Theatre Performance from Otterbein College where he met his wife, Elaine. They live in Wadsworth with their daughter, Emelie, a Sophomore at Our Lady of the Elms High School.



ALEX CIKRA (Ivan Petrovich Voynitzky) has appeared in many plays in the Akron-Canton-Cleveland area. His latest performance at Weatherlane was as Beverly Weston in *August: Osage County*. Before that he played Salieri in *Amadeus* and, before that, as Dillwyn Knox in *Breaking the Code*. He lives in Hartville with his wife Cathy.



DALE M. FRANKS (Alexandr Vladimirovich Serebryakov) has been in well over 100 shows since he began his acting career in Detroit, MI. He has appeared at Weatherlane as Sheridan Whiteside in *The Man Who Came to Dinner*, Tito in *Lend Me a Tenor* and Al Lewis in *The Sunshine Boys*. His musical credits include *1776* (three times as John Adams and once as John Dickinson) and *Fiorello* in *Fiorello*. He played Sheriff Ed Earl Dodd in *The Best Little Whorehouse in Texas* and Prospero in *The Tempest* at the Canton Memorial Civic Center. He recently appeared in the Ensemble Theatre production of *Magic Fire*. Dale has directed extensively in local community theater and with the Twinsburg High School Drama Club. He lives with his family in Reminderville.



TIMOTHY M. KELLEY (Ilya Ilyich Telegin) is a life-long resident of Akron and a graduate of The University of Akron with a B.A. degree in Theatre. He has been in several shows at Weatherlane including *Amadeus*, *It's a Wonderful Life*, *Enchanted April*, *Wait Until Dark* and *Much Ado about Nothing*. He has also performed at Coach House and Actors' Summit and has worked for Carousel Dinner Theatre and Kenley Players.



JEN KLIKA (Sofya Alexandrovna) was recently seen in our production of *The Music Man* last summer as one of the Pick-a-Little Ladies. Her first production was here and she has since played on the stages of Aurora Community Theater, Chagrin Valley Little Theater, Ohio Shakespeare, Dobama and The Bang and The Clatter. She teaches the children's choir at her church and plays the flute there as well. She also teaches for Weatherlane and does standardized patient work for both the Cleveland Clinic and Case Western. Jen thanks the director, cast and crew of this show for such a great time! Much love and thanks to husband Ken for his patience and support!



Cast Biographies continued



AMANDA LARKIN (Yelena Andreyevna) This is Amanda's first production at Weathervane. Most recently Amanda was seen as Stella in *A Streetcar Named Desire* and *The Chaperone in The Drowsy Chaperone* at The Little Theatre of Tuscarawas. Earlier this year, Amanda also had the pleasure of starring as Shelby in *Steel Magnolias* at The Players Guild in Canton. Amanda's other recent roles include Maggie in *Lend Me a Tenor*, Audrey in *Little Shop of Horrors* and Essie in *You Can't Take it With You*. Amanda graduated from Muskingum University in 2010 with a B.A. degree in Theatre where she was nominated to participate in The Irene Ryan Scholarship Festival for her performance as Beatrice in *Servant of Two Masters* and Kate in *All My Sons*. "I thank this wonderful cast for being so talented and so welcoming. It truly does feel like family."



BARBARA TROTTER (Mariya Vasilyevna Voynitzkaya) began volunteering with Weathervane Playhouse in 2000, working backstage on props crews. She has been seen onstage as Nat in *Rabbit Hole*, Mrs. Lipari in *A View from the Bridge* and as a Pick-a-Little Lady in *The Music Man*. Barbie was Stage Manager for *Amahl and the Night Visitors*, the Dietz Theater production *Intimate Apparel* and the Mainstage *Putting It Together*. She designed costumes for the Mainstage productions of *Arsenic and Old Lace*, *Proof* and *The Nerd* and was co-designer of Properties for *August: Osage County*. In addition to being on Weathervane's staff as Coordinator of Volunteers, Barbie teaches speech communication courses at The University of Akron.

Creative Team Biographies



GREG BEALER (Stage Manager) Greg is happy to be back stage managing at Weathervane. He last worked here as stage manager for our Dietz production of *Next Fall* last season and, previously, for *Italian American Reconciliation*. Greg has also stage managed for Coach House Theatre and The Ohio Shakespeare Festival. As a director, some of his credits include: *Complete Works of Shakespeare*, *Twelfth Night* and *Hamlet*. Acting Credits include Edward in *Someone Who'll Watch Over Me*, Phillip in *Move Over, Mrs. Markham*, Mr. Dipina in *You Can't Take It with You* and Bottom in *A Midsummer Night's Dream*.



SUE STOUT-DAVIS (Lighting Designer) began volunteering at Weathervane in the fall of 1983 and won a Chanticleer for her work on *Camping with Henry and Tom*. In addition to her activities at Weathervane, she has worked on productions for Goodyear Theater, Stow Players, Geauga Little Theater and Cleveland Opera. Susan also worked on many shows at The University of Akron for the Department of Theatre, Music and Dance and the Student Programming Board. She has served in various offices of the Theatre Guild at UA and the production board at Weathervane. At her church, she serves as a Deacon and is the Wellness Champion on the Safety

Committee at the United Parcel Service. She and husband Gary have two sons, Nick and William.



DAN LEVAN (Properties Designer) is pleased to return as properties designer for Weathervane Playhouse after his work on *Pride and Prejudice*. His experience in theater is very diverse as he enjoys helping in any area including teaching, stage crew and building sets. He volunteered in 2002 for *The Wiz* with Weathervane. His most recent project was being a spotlight operator for *The Music Man*. As an active composer he scored *Covenant of Grace Academy's* production of *Twelfth Night*. On stage, he played King Oberon in *A Midsummer Night's Dream*, also at *Covenant of Grace Academy*. Currently, he is studying to become a science teacher at Kent State University.



JUSTYN TYLER JAYMES (Costume Designer) is Weathervane's Coordinator of Special Projects. He is a graduate of The University of Akron with an M.A. degree in Arts Administration and of Kent State University with a M.F.A. degree in Theatre Design. He also has designed costumes at Slippery Rock University, Kent State University, Porthouse Theatre and Actors Theatre of Louisville.



Creative Team Biographies continued



ALAN SCOTT FERRALL (Scenic/Sound Designer) began at Weathervane as a backstage volunteer under the tutelage of the late John R. Thomas. This is Scott's 17th season as a Weathervane staff member. Other design work includes Cuyahoga Falls High School, The Players Guild of Canton, Cleveland Signstage Theatre and Western Reserve Public Media (PBS-TV Channels 45/49). At Weathervane, Scott has earned seven

Chanticleer Awards -- one as the stage manager for *Fences*; one each for his lighting designs for *The Laramie Project*, *A Lesson Before Dying* and *Joseph ... Dreamcoat* and one each for his co-lighting designs for *A Man for All Seasons*, *The Full Monty* and *Man of La Mancha*. In his spare time, Scott has written three one-act children's plays that tour local schools: *Two Swords*, *a Bag of Marbles* and *a PB & J*; *The Mystery of the Missing Robot* and *How the Bee Learned to Spell: A Fable*. He was the recipient of the 2012 Trustees Award.

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Kathy Kohl -- Assistant Technical Director

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Roger Dieringer
David Deming
Ruth Richardson
Joe Hunter
Erin Katz Ford
Kevin Ford
Dale Gilbert

PROPERTIES

Dan Levan
Anthony Kenney
Jordan Priddy
Brianna Machuga
Pam Costa
Jessica Fan
Lauretta Cypher

COSTUMES

John S. Catlos
Jasen J. Smith
Pat Nichols
Nyia Moss
Millie Keyser
Diantha Seibert

SOUND

David Otto
Michelle Conner
Lois Bennett

Acknowledgements

Mary Lou Palmer
Pam Costa

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by Helen Davison Fleming

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Memorial donations were made in memory of
Ann Welsh Davies and Marcena Moore
by Margaret J. Dietz

JOHN HEDGES, Executive Director

Mr. Hedges is currently in his seventh season as Executive Director of Weathervane Playhouse. He has enjoyed an award-winning career as both a producer and an actor. In 2012 he received a BroadwayWorld Regional Best Actor Award for his portrayal of Michael in the Cleveland premiere of *God of Carnage* at Dobama Theatre. Prior to coming to Weathervane, John spent ten years in the Resident Acting Company at the Barter Theatre in Virginia where he performed in more than 60 shows. Other acting credits include performances at Broadway's Town Hall, the Pantages Theatre in Los Angeles, Actors Theatre of Louisville, the Indiana Repertory Theatre, the Kentucky Shakespeare Festival and the American Stage Festival in New Hampshire, where he appeared opposite Academy Award-winner Olympia Dukakis in *The Cherry Orchard*. Film work includes *Freedom* (Best Supporting Actor, SA International Film Festival) as well as *The Crimson Fold*. John has been Managing Director of First Stage Milwaukee, Associate Producer of North Shore Music Theatre, Business Director of Gloucester Stage Company and General Manager of New York's Pearl Theatre Company. Mr. Hedges is a member of Actors' Equity Association, has served on the Board of Directors of Boston's StageSource, been a Conference Panelist for the American Alliance for Theatre & Education, and written for American Theatre magazine. He studied at Indiana State University, the Professional Theatre Training Program at the University of Delaware, is a graduate of the National Shakespeare Conservatory and holds an honorary MFA degree in theatre from Stafford University. He is a graduate of Leadership Akron (Class XXV) and he and his wife, Cheryl, live in Munroe Falls.

Weathervane's

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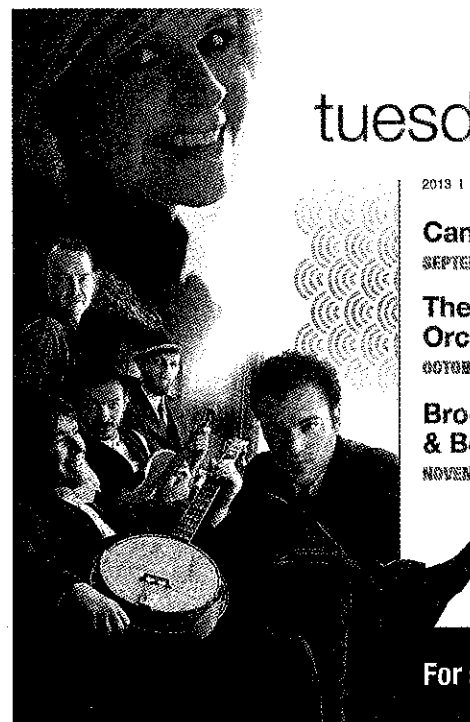


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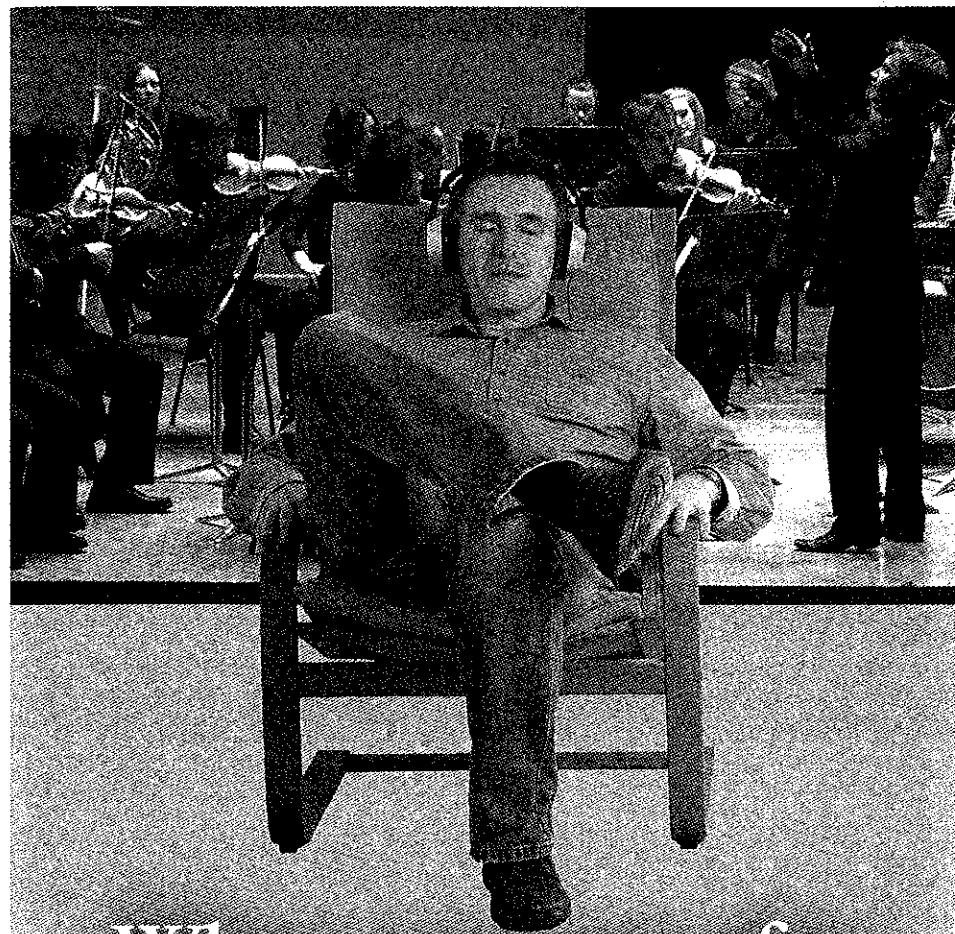
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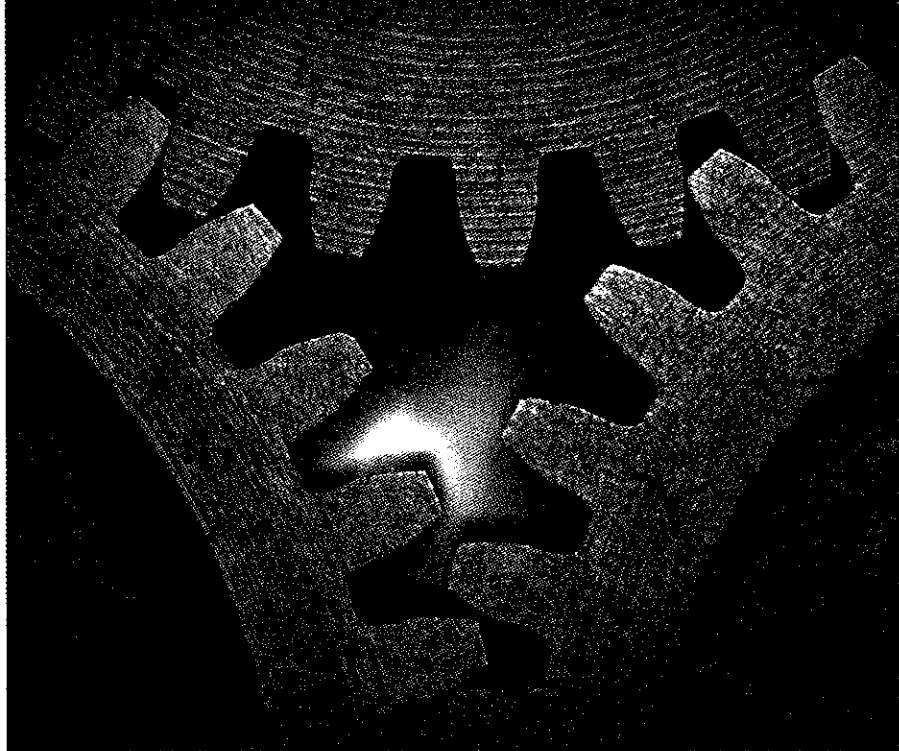
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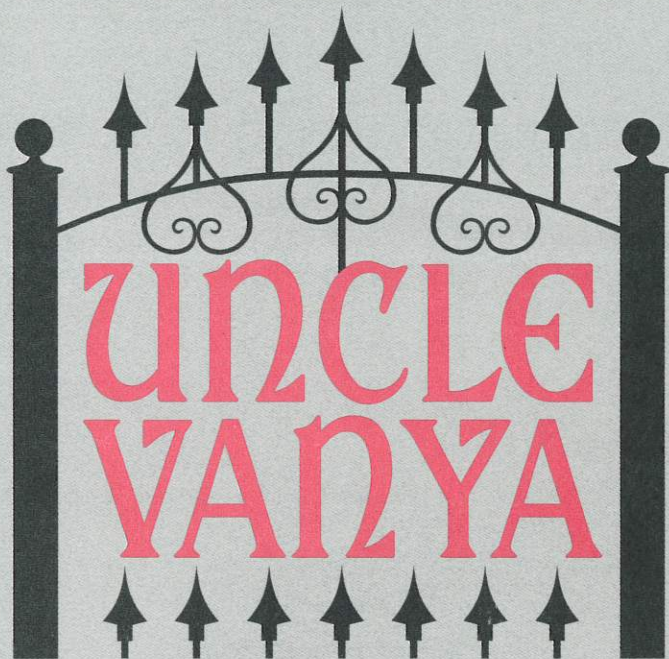
Dramatic Comedy

by Anton Chekhov

Adapted by David Mamet from
a translation by Vlada Chernomirdik

Directed by Bob Belfance

David Mamet opens the way for a
contemporary audience to establish
immediate contact with a classic, infusing
the power of Chekhov's play with the
potent precision of his own modern voice.



Jan. 9 - 25, 2014

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— John Hedges, Executive Director —

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Directed by Jennifer Kay Jeter

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John Hedges, Executive Director
1301 Weatherhane Lane
Akron, OH 44313-5186



Dramatic Comedy
by Anton Chekhov
Adapted by David Mamet from
a translation by Viola Chernomirdik
Performed in the John L. Dietz Theater

Jan. 9 - 25, 2014

THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN
9 7:30pm	10 8:00pm	11 8:00pm	12 2:30pm				16 7:30pm	17 8:00pm	18 2:30/8:00	19 2:30pm

CAST (in order of appearance)

Maria.....Marci Paolucci
Mikhail Lvovich Astrov.....Jim Fippin
Ivan Petrovich Voinitsky.....Alex Clikra
Alexandr Vladimirovich Serebyakov.....Dale M. Franks
Ilya Ilyich Telegin.....Tim Kelly
Sofya Alexandrovna.....Jen Klka
Yelena Andreyevna.....Amanda Larkin
Mariya Vasilyevna Voinitsky.....Barbara Trotter

CREATIVE TEAM

Director.....Bob Belfance
Stage Manager.....Greg Bealer
Lighting Designer.....Sue Stout-Davis
Sound Designer.....Alan Scott Ferrall
Properties Designer.....Dan Levan
Costume Designer.....Justyn Tyler Jaymes
Scenic Designer/Technical Director.....Alan Scott Ferrall
Assistant Technical Director.....Kathy Kohl

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THE CAST

DALE FRANKS Alexandr Vladimirovich Serebyakov

AMANDA LARKIN Yelena Andrryevna

JEN KLIKA Sofya Alexandrovna

CAROL BELFANCE Mariya Vasilyevna Voynitzkaya

ALEX CIKRA Ivan Petrovich Voynitzky

JIM FIPPIN Mikhail Lvovich Astrov

TIM KELLY Ilya Ilyich Telegin

MARCI PAOLUCCI Marina

THE CREATIVE TEAM

BOB BELFANCE Director

TO BE ANNOUNCED Stage Manager

JUSTYN TYLER JAYMES Costume Designer

TO BE ANNOUNCED Lighting Designer

TO BE ANNOUNCED Properties Designer

TO BE ANNOUNCED Sound Designer

ALAN SCOTT FERRALL Scenic Designer and Technical Director

KATHY KOHL Asasistant Technical Director



NEWS RELEASE

Weathervane Playhouse
CONTACT: Janis L. Harcar
330-836-2626

Weathervane Playhouse Presents

David Mamet's Adaptation of "Uncle Vanya"

Veteran Director Bob Belfance Stages the Translated-into-English Russian Classic for the Playhouse's Intimate Dietz Theater

(Jan. 2, 2014 – Akron, Ohio – FOR IMMEDIATE RELEASE) – Weathervane Playhouse's 79th season continues with a new version of an old classic as the Playhouse presents *Uncle Vanya*, adapted by the celebrated American playwright David Mamet.

Working from a literal translation from Russian to English, Anton Chekhov's 19th century Russian masterpiece retains its powerful themes and setting – but in Mamet's creative hands the classic drama's language, characters and situations are enlarged and enlivened for a modern audience.

With production support provided by Margaret J. Dietz, veteran director Bob Belfance's production of *Uncle Vanya* is presented in Weathervane's intimate John L. Dietz Theater between Jan. 9 and 25, 2014.

Speaking about the play, director Belfance explains that "Chekhov believed that a play need not make a point. At its best, it might suggest one. He wanted to provoke a mood rather than communicate an idea. The real theme of Chekhov's plays is the destruction of beauty, which is always very sad."

Set on the crumbling estate of a retired professor and his beautiful young wife, *Uncle Vanya* depicts a tangled web of desire that consumes various friends and family members who have sought refuge there.

The place is Russia and the year is 1899. A retired professor named Serebryakov has returned to his country estate with his beautiful young wife, Yelena. The estate originally belonged to his first wife, who is now deceased. The married couple has returned to the estate because the professor's health has begun to decline. Upon their return, the professor reconnects with the extended family members who manage his estate:

Mariya, the mother of his first wife; Sonya, his daughter by his first marriage; and Vanya, who is Mariya's son.

County doctor Astrov, whose arrival to the estate marks the beginning of the play, is brought in to help cure the ailing professor. His presence causes a stir in the household, for he is ardently loved by the innocent Sonya.

When night falls at the estate, we get a true bearing of the acrimonious relationship between Vanya, who has been caretaker of the estate for 25 years, and the sickly Serebryakov. Serebryakov is being incredibly demanding in the wake of his illness, causing everyone in the household to view him with annoyance and despair.

***Uncle Vanya* Performance and Ticket Information**

Uncle Vanya plays for 12 performances in Weathervane Playhouse's John L. Dietz Theater between Jan. 9 and 25, 2014. (The Dietz Theater is Weathervane Playhouse's intimate, 48-seat "second stage" within its Weathervane Lane facility.)

The preview performance is Thursday, Jan. 9 at 7:30 p.m.; the official opening-night performance is Friday, Jan. 10 at 8 p.m.

Between Jan. 5 and 25, 2014, performance days and times are Thursdays at 7:30 p.m., Fridays and Saturdays at 8 p.m. and Sundays at 2:30 p.m. Additionally, there will be one Saturday matinee on Jan. 18 at 2:30 p.m.

Tickets for all performances of the play are \$18 each. Tickets for college students are \$5 each. The 48-seat Dietz Theater features general-admission seating only.

For tickets, call the Weathervane Box Office at 330-836-2626 or connect online to www.weathervaneplayhouse.com.

***The Uncle Vanya* Cast**

DALE M. FRANKS

Alexandr Vladimirovich Serebryakov

AMANDA LARKIN

Yelena Andreyevna

JEN KLIKA

Sofya Alexandrovna

BARBARA TROTTER

Mariya Vasilyevna Voynitzkaya

ALEX CIKRA

Ivan Petrovich Voynitzky

JIM FIPPIN

Mikhail Lvovich Astrov

TIM KELLY

Ilya Ilyich Telegin

MARCI PAOLUCCI

Marina

The <i>Uncle Vanya</i> Creative Team

BOB BELFANCE

Director

GREG BEALER

Stage Manager

SUE STOUT-DAVIS

Lighting Designer

DAN LEVAN

Properties Designer

JUSTYN TYLER JAYMES

Costume Designer

ALAN SCOTT FERRALL

Sound Designer, Scenic Designer and Technical Director

KATHY KOHL

Assistant Technical Director

About the Show's Director

Weathervane Playhouse welcomes back **BOB BELFANCE** as the guest director of *Uncle Vanya*, which marks his 194th production at Weathervane. In 1961, Bob signed on as Weathervane's Managing Artistic Director and made two promises to the Playhouse's board of trustees. The first was to turn Weathervane into the best community theater in Ohio. By 1966, with attendance averaging 106 percent of capacity, critics and audiences were in agreement: Weathervane was one of the premier theaters in Ohio. His second promise was that a new theater would be built for the enjoyment of Weathervane's audience. In 1970, that promise was fulfilled when Weathervane's new theater facility opened on Weathervane Lane. This veteran director's many achievements and his lifelong dedication to community theater were

recognized in 2002 when he was inducted into the Ohio Community Theatre Association Hall of Fame.

About this Adaptation of *Uncle Vanya*

Russian playwright Anton Chekhov's legendary and influential *Uncle Vanya* debuted at the Moscow Art Theatre in 1899 and has continued to impact the theater world ever since, influencing such well known American playwrights as Eugene O'Neill, Tennessee Williams and Edward Albee. The equally influential American playwright David Mamet was commissioned to create an adaptation of Chekhov's *Uncle Vanya* in 1988 after his successful recreation of Chekhov's play *The Cherry Orchard*.

Mamet has cited Chekhov as one of the major influences on his theatrical ideas, and he viewed his work in Chekhovian adaptation as "the practical approach to grasping Chekhov's technique," according to author Ira Bruce Nadel (in his book, *David Mamet: a Life in the Theatre*). Because Mamet is not a Russian speaker, he modified the original play from Vlada Chernomordik's unpublished, literal translation of the text. In general, Mamet was truthful to the original plot, but "enlivened the language and situations" within his adaptation, according to Nadel.

Mamet's *Uncle Vanya* premiered in April 1988 at the American Repertory Theater in Cambridge, Mass. His adaptation of *Uncle Vanya* also made it to the silver screen: It was the basis for his screenplay for the film *Vanya on 42nd Street*, directed by Louis Malle and released in 1994.

About the Playwright and the Adapter

ANTON PAVLOVICH CHEKHOV (playwright) was a product of humble beginnings. His father, Pavel Igorevich Chekhov, had been born a serf. Chekhov's grandfather, Igor Mikhailovich Chekhov, managed to buy freedom for himself and his three sons. When Anton Chekhov was born on Jan. 29, 1860, serfs made up about 80 percent of the population. Tsar Alexander II declared the emancipation of the serfs in 1861, about a year after Chekhov's birth. While Chekhov's father had worked his way up to becoming a shopkeeper and tavern owner in Taganrog, life was still difficult for the family. German historian Siegfried Melchinger describes Igor Chekhov as extremely religious and "a tyrant" who abused his wife and children. In a letter to one of his brothers, Anton Chekhov recalled how his father would throw "indignant and furious tantrums at the dinner table because the soup was too salty, reviling and insulting [their] mother." He set his children, four sons and one daughter, to work in the tavern and shop.

Despite their poverty, Anton Chekhov still began school at the age of eight. When he was 16, his father, mother, and two younger sibling moved to Moscow to escape their debt. For the next three years, Chekhov studied, tutored, and did odd jobs in order to support himself. At 19, he was accepted into the Moscow University's medical school. Chekhov arrived in Moscow only to find his living in the basement of a building in what was essentially Moscow's red-light district of the time. His father was rarely at home,

working almost all the time. At this point, Chekhov became the practical head of the family. Simultaneously attending university and writing to support his parents and siblings, his brother Alexander began to call him "Father Antosha," only partially in jest. Thus, Chekhov's writing career began out of necessity. Chekhov wrote for the publication *The Dragonfly* starting in 1880, for a weekly magazine called *Fragments* starting in 1882, and then for *New Times* in 1885. With his newfound salary, he was able to move his family into a better home. The year 1884 saw Chekhov graduate from medical school and publish his first collection of short stories, *Tales of Melpome*.

Throughout this time, Chekhov had been trying his hand at playwriting. His first play, *Fatherless*, had been composed in 1877, though Chekhov had not written it for publishing. In 1881, he gave a copy of his play *Platanov* to the actress Marya Yermolova. He received it back through the mail without any word from the actress. After *The Wood Demon* was presented, A.P. Lensky, a prominent actor of this era, told Chekhov to give up on writing plays and that his talent lay elsewhere. This play, however, was to later provide the basis for *Uncle Vanya*. Despite these disheartening events, Chekhov continued playwriting. The end result was *The Seagull*, *Uncle Vanya*, *Three Sisters* and *The Cherry Orchard*, to name the most successful. While not every one of these polished, full-length plays had initial positive receptions — after the opening of *The Seagull*, Chekhov was so humiliated that he swore that he would never again "write plays or have them acted" — they have left long and distinctive legacies in literature and theater.

Chekhov spent his final years as a wealthy and well-known man. However, the author and playwright was slowly dying of consumption. Chekhov moved back and forth from Yalta with Olga Knipper, a young actress whom he married in May of 1901. The year that the 25th anniversary of his career in literature was celebrated, Chekhov died in Germany. It was July 2, 1904. Knipper reported that on the day he died, Chekhov had kept her entertained with invented stories about a resort and its inhabitants.

Anton Pavlovich Chekhov was a son, a brother, a husband, and a writer. He wrote about what he knew, and preferred to form his own worldview rather than to buy into the many philosophies of his time. During his own lifetime, Chekhov had already become a household name. To this day, Anton Chekhov's plays are performed worldwide in venues ranging from acting classes to professional theaters.

(Source: <http://unveilingvanya.wordpress.com>)

Uncle Vanya adapter **DAVID ALAN MAMET** (born Nov. 30, 1947) is an American playwright, essayist, screenwriter, and film director. His plays include *Race*, *Glengarry Glen Ross* (1984 Pulitzer Prize and New York Drama Critics Circle Award, 2005 Tony Award for Best Revival of a Play), *American Buffalo*, *Boston Marriage*, *November*, *Speed-The-Plow* and *The Cryptogram*. His film credits – as both director and screenwriter – include *House of Games*, *Things Change*, *Homicide*, *Oleanna*, *The Spanish Prisoner*, *The Winslow Boy*, *State and Main*, *Heist*, *Spartan* and *Redbelt*. His

other screenplays include *Glengarry Glen Ross*, *The Verdict*, *The Postman Always Rings Twice*, *The Untouchables*, *Hoffa*, *Ronin*, *Wag the Dog*, *The Edge* and *Hannibal*.

Weathervane Playhouse and its dedicated volunteers offer vital performing arts resources for the people of Northeastern Ohio. We create exciting and thought-provoking shows with impressive production values. Through educational programs and volunteer opportunities for people of all ages and backgrounds, Weathervane serves the theater community, our patrons and our volunteers.

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Adapted by David Mamet
from a translation by
Vlada Chernomirdik

Directed by Bob Belfance

*David Mamet opens the way for a contemporary audience to establish immediate
contact with a classic, infusing the power of Anton Chekhov's play with potent
precision of his own modern voice.*

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January 9 - 25, 2014

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Uncle Vanya

Cast Meeting

Welcome from Jan Harcar, Director of Advancement (jharcar@weathervaneplayhouse.com). Your unique talent, the time you are giving and the effort you apply to your rehearsals and performances are greatly appreciated. In return, the "Marketing Department" gives you recognition and applause. **Thanks to everyone for all your help.**

A. BIO FORMS

1. Write your own bio. Please limit it to **125** words. Email it to jharcar@weathervaneplayhouse.com. **PLEASE BEGIN YOUR EMAIL WITH THE INFORMATION AT THE TOP OF THE BIO FORM. USE NO ABBREVIATIONS.** This information does NOT count toward your 125 words.
2. You may fill out the bio form instead. Print Clearly – Please use black ink. Be complete. Assume I know nothing. If you use abbreviations, explain them on the back of the form.

You may email your bio to jharcar@weathervaneplayhouse.com.

→ **DEADLINE: Friday, December 6, 2013** (actors, designers, director) ←

B. PHOTOGRAPHS

1. Head Shots ←

- a. **Photo Call for head shots WILL NEED TO BE SCHEDULED by the week of Dec. 9 (before is OK too). PLEASE CHECK WITH EVERYONE TO SEE WHO NEEDS A HEAD SHOT-- IF YOU HAVE A DIGITAL HEAD SHOT, PLEASE EMAIL IT TO JAN. IF YOU HAVE A PRINTED HEAD SHOT, PLEASE GIVE IT TO JAN BY DEC. 9 (sooner is fine). I will scan it and give it back to you if you wish to have it back. Photos are taken only once. Make sure your photo call is at a time when all who need head shots can be there. Stage Manager: Let me know your date and time ASAP and I will schedule the photographer.**

2. Media/Photo Release Form – **ACTORS/DIRECTORS ONLY**

- **We need 1 on file for all ACTORS.** It is not necessary for designers to have a release form since their head shots are not sent to the media.

3. Archive Photos will be taken during the final dress rehearsal (**Wednesday, January 8**). Be aware that our photographer will be snapping photos during that rehearsal.

C. POSTCARDS

1. A direct mail postcard is always designed. You may each have a dozen or so to mail to friends. These cannot be mailed from here with our bulk mail permit because of Post Office regulations. **You are required to put postage on them if you send them out. You can always hand them out.**

ATTENTION DESIGNERS -- **CREW LISTS & ACKNOWLEDGEMENTS**

1. Names of all the people who will be working on crews must be in my hands by **Monday, Dec. 16!!!! Monday, Dec. 16!!!! Monday, Dec. 16!!!! Please be on time... Also acknowledgments.** Please be prepared with these items. Thanks for all your help.

D. ATTENTION DIRECTOR **Monday, Dec. 16!!!!**

Director's notes due for playbill printing, *if you wish*, **PLEASE LET ME KNOW EARLIER SO I PLAN ON SPACE IN THE PROGRAM.**

From: "CarolBob" <rcbelfance@att.net>
Subject: Director's bio & notes
Date: December 2, 2013 2:10:56 PM EST
To: "Janis Harcar" <jharc@weathervaneplayhouse.com>

Hi Jan,

I wanted to get my bio & notes out of the way early. Please use my picture for *It's a Wonderful Life* in the program.

Bob

About our Director

Bob Belfance is directing his 194th production at Weathervane. In 1961 Bob signed on as Weathervane's Managing Artistic Director and made two promises to the Board of Trustees. The first was to turn Weathervane into the best community theater in Ohio. By 1966, with attendance averaging one hundred-six percent of capacity, critics and audiences were in agreement: Weathervane was one of the premiere theaters in Ohio. Bob's second promise was that a new theater would be built for the enjoyment of Weathervane's audience. In 1970 that promise was fulfilled when Weathervane's new theater opened on Weathervane Lane. Bob's many achievements and his lifelong dedication to community theater were recognized in 2002 when he was inducted into the Ohio Community Theatre Association Hall of Fame.

Director's Notes

Chekhov was quoted as saying, "Beauty brings a sense of loss. The possibility of happiness is thus too far removed. Life can give you a little, but beauty has a way of disturbing you because you can't have it all."

It is difficult to define this kind of unhappiness, but Chekhov explores it in his plays and most definitely in *Uncle Vanya*. He has no theory of life to explain, à la Ibsen or Strindberg, but he is perhaps the greatest author in the understanding of human beings. He understands that humans live their lives inwardly

Chekhov's people display weakness – unlike Ibsen's "about man in his time with dignity." His people say: "What difference does it make? I'm defeated! To hell with it! Give me a drink!" Most men of his society have given in. The great past of the Russian intellectual is finished.

Ibsen says society must be changed, it is corrupted and false. Chekhov doesn't believe in a philosophy, doesn't believe in God. Chekhov has no thesis. This is one of the things that makes his people dissatisfied with their lives. He doesn't have a world view that audiences discuss when leaving the theater.

At an early age, Chekhov became an observer. His understanding of life brought out the empathy he felt for people. He presents life as it is lived physically and inwardly. The times were turbulent and he chose to show with truth and precision the hopeless longings that one felt in one's heart.

Chekhov's plays required that a new approach to acting be designed. It meant that the actor must be armed with a complete understanding of what the character is experiencing. In Chekhov, minds don't mesh. Never do two people understand each other on the same level.

Chekhov believed that a play need not make a point. At its best, it might suggest one. He wanted to provoke a mood rather than communicate an idea. The real theme of Chekhov's plays is the destruction of beauty, which is

always very sad.

Chekhov died in 1905, when the first big revolution was put down by the Tsar's army. Political ferment was all around. Socialist, anarchist and nihilistic political movements sprang up. Tsar Alexander was assassinated. There was a complete police state. The serfs had been freed in 1863 but they were required by law to pay exorbitant sums in order to purchase any land. They had no money to pay, so chaos reigned. A series of revolts starting in 1905 finally led to the 1917 Revolution, changing Russia into a Communist state.

The political climate has no obvious impact in the play. But for Vanya, Astrov, Serebryakov (and perhaps Mariya) the political situation must be of more than a casual concern. The peasants are the main source of labor. Can one afford to pay them more for their labor? Is there a possibility of a peasant revolt? Would it be wise to leave the country? Is this perhaps part of the reasoning of the professor? Change is coming and how will it affect their lives?

Uncle Vanya

Cast of Characters

Marina, an old nurse – formerly a serf	Marci Paolucci
Mikhail Lvovich Astrov, a doctor	Jim Fippin
Ivan Petrovich Voynitzky, Maria's son	Alex Cikra
Alexandr Vladimirovich Serebryakov, a retired professor	Dale Franks
Ilya Ilyich Telegin, an impoverished land owner	Tim Kelly
Sofya Alexandrovna (Sonya), his daughter by his first marriage	Jen Klika
Yelena Andryevna, wife of Serebyakov	Amanda Larkin
Mariya Vasilyevna Voynitzkaya, mother of the professor's first wife, Widow of a privy councilor	Barbara Trotter

Scene

Serebryakov's country estate and manor house, southeast of Saint Petersburg

Act One

Scene One – June - the estate's Veranda

Scene Two – Late night - early July – Serebryakov's Sitting Room

Intermission

Act Two

Scene One – Mid-September, just past noon, the Drawing Room

Scene Two - Vanya's Room, his work area, that night,

There is one 15 minute intermission

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Anton Chekhov

Adapted by David Mamet

from a translation by Vlada Cernomordik

Dramatic Comedy / 50w. 15 / 1st Act

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Uncle Vanya

By Anton Chekhov

adapted by David Mamet

from a translation by
Vlada Cernomordik

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By Anton Chekhov

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from a translation by
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American Repertory Theatre, Cambridge, Mass.
presents



Uncle Vanya

by ANTON CHEKHOV
Adapted by DAVID MAMET
From a literal translation by
VLADA CHERNOMORDIK

Directed by DAVID WHEELER
Sets by BILL CLARKE
Costumes by CATHERINE ZUBER
Lighting by THOM PALM
Sound by STEPHEN SANTOMENNA

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UNCLE VANYA

CAST

(in order of speaking)

MARINA, an old nurse	Brania Stefan Wheeler
MIKHAIL LVOVICH ASTROV, a doctor	Christopher Walken
IVAN PETROVICH VOYNITZKY (Vanya), son of Mariya Vasilyevna Voynitzkaya	Daniel Von Borgen
ALEXANDR VLADIMIROVICH SEREBRYAKOV, a retired professor	Alvin Epstein
ILYA ILYICH TELEGIN (Waffles), an impoverished landowner	Tim McDonough
SOFYA ALEXANDROVNA (Sonya), Serebryakov's daughter	Pamela Gien
YELENA ANDREYEVNA, Serebryakov's wife, aged 27	Lindsay Crouse
MARIYA VASILYEVNA VOYNITZKAYA, widow of a privy councilor, mother of Professor's first wife	Priscilla Smith
WORKMAN	Marty Lodge

STAGE MANAGERS	Anne S. King, Abbie H. Katz, Spike Perry
PRODUCTION ASSOCIATE	Cynthia Peterson

Guitar arranged and performed by Paul Sedgwick

ACT I	Early Afternoon, Late June
ACT II	Night, Early July
ACT III	Afternoon, Early September
ACT IV	Evening of the Same Day

The action takes place at Serebryakov's country estate.

There will be one intermission.

CHARACTERS

SEREBRYAKOV, ALEXANDR VLADIMIROVICH, a
retired professor

YELENA ANDREYEVNA, his wife, aged twenty-seven

SOFYA ALEXANDROVNA (Sonya), his daughter by
first marriage

VOYNITZKAYA, MARIYA VASILYEVNA, widow of a
privy councilor, mother of the Professor's first wife

VOYNITZKY, IVAN PETROVICH, her son

ASTROV, MIKHAIL LVOVICH, a doctor

TELEGIN, ILYA ILYICH, an impoverished landowner

MARINA, an old nurse

A WORKMAN

The action takes place on Serebryakov's country estate.

BILLING AND CREDIT REQUIREMENTS

All producers of **UNCLE VANYA** *must* give credit to the authors in all programs and in all instances in which the title of the Play appears for purposes of advertising, publicizing or otherwise exploiting the Play and/or production. The authors' names *must* appear on a separate line in which no other name appears, immediately following the title of the Play and *must* appear in size of type not less than sixty-five percent the size of title type as follows:

(Name of Producer)
presents
Anton Chekhov's
"UNCLE VANYA"
adapted by
DAVID MAMET
from an English translation by
Vlada Chernomirdik

UNCLE VANYA

ACT I

SCENE: A garden. Part of the house and veranda can be seen. Under an old poplar tree in the avenue, a table is set for tea. Benches, chairs; a guitar on one of the benches. Not far from the table, a swing. It is a little past two in the afternoon. Cloudy.

ATRISE: MARINA, a doughy little old lady of little movement, is sitting by the samovar knitting a stocking. ASTROV is walking about close by.

MARINA. (*Pours a glass of tea.*) Drink, Little One.

ASTROV. No. No thank you, I don't want it somehow.

MARINA. A little vodka...?

ASTROV. Not today. No I can't drink it every day. It's not good for me. Nanny: How long have we known each other?

MARINA. How long. Lord, let me see: you came here, when? Sonitchka's mother was still with us, then, and you were here the last two winters she was still alive. That's what? Eleven years. More.

ASTROV. How much have I changed?

MARINA. How much?

ASTROV. Yes.