

AKROPOLIS PERFORMANCE LAB

presents the world premiere of a new translation of

Anton Chekhov's

ЦИКЛЭ ВАИЧА

Those people who live 100 years from now – will they think well of us?

FEATURING

Margaretta Campagna ~ Sonya

Eva Doak ~ Mrs. Voynitsky

Joseph Lavy ~ Vanya

Zhenya Lavy ~ Marina

Scott Maddock ~ Serebryakov

Carter Rodriguez ~ Astrov

Samantha Routh ~ Elena

Sean Patrick Taylor ~ Telegin

Director Joseph Lavy

Translator & Music Director Zhenya Lavy

Assistant Director Annie Paladino

Stage Manager Jeanette Sanchez-Izenman

Running time: 2:20. There will be one 10-minute intermission.

**March 21 – April 5, 2014, at The Garden House
Washington State Federation of Garden Clubs**

DIRECTOR'S NOTES

Uncle Vanya is a play about Hauntings. A story of Ghosts. Every character is haunted in some way or another: by the ghosts of missed opportunity, wasted life, difficult choices, shattered illusions. The shades and shadows of life that cannot be cast off. Centrally, there is the nearly palpable presence of the deceased Vera Petrovna – Vanya's beloved sister, Sonya's absent mother, the Professor's forsaken first wife – who, even in death remains the linchpin holding together this complicated family... whose spirit resonates profoundly in all of their lives.

But these hauntings are not limited to disquiet spirits from the past. The spectre of the future possesses this play. Fear of death, destruction, future generations of humanity, drive the characters with equal force as those ghosts of the past. Through the play, Chekhov asks what those people 100-200 years in the future will think of how people of his time lived their lives. When asking that question, he speaks directly to us, today. In a very real, intimate way, we are the phantoms of dread anticipation surrounding the action of the play.

Chekhov was a wily writer – a Trickster. He composed deep, rich texts which give the impression that the dialogue has been gathered, as if by transcription, from the daily life conversations of people around him. There is an *illusion* of Naturalism to his language. An illusion carefully crafted through distillation of reality. The great mistake nearly everyone makes in producing Chekhov is to be seduced by the illusion, to indulge in the facsimile of Naturalism, and to be swallowed up by it. Throughout our process, we have fought to resist that siren song, and to embrace the illusion. To follow a similar process of distillation, in order to achieve our own Illusion of Naturalism. Each action, each moment, carefully developed, filled out, and then reduced to its essential truths. Extraneous elements boiled back to reach precise, complex impulses and forms of life now concentrated, magnified in spirit, and then linked together in such a way as to give the impression of casualness. And distillation evokes spirits of other kinds as well. Vodka flows. And spirit is another name for ghost.

That's a lot of heavy talk, but contrary to common conceptions of 19th-century Russian doom and gloom, biting sarcasm, quick wit, gallows humor, and absurdism weave in and through the entire play, appearing sometimes in the least expected moments. From the very first reading we did of the play, inaugurating our Salon Series on March 24, 2013, we were struck by how funny it is, and we have remained committed to preserving Chekhov's humor in its multitudes of texture.

All the work we've done over the last year has been, above all, to create the conditions for Authenticity in our performance. Our performances are surrounded at all times by a resonant lack of artifice. There is almost no physical element with which we are engaged that is purely theatrical and has not had a previous life as "the thing itself" – with sometimes long and mysterious histories locked in the fact of their existence and continued presence among us. It might seem to some that our point of arrival after so many months of work is a port we could have found just as easily in much less time. We would disagree vehemently with that assertion, specifically because of this question of Authenticity. These months of work have been necessary for the cultivation of the possibility of authenticity in our performances. An authenticity we cannot take for granted now.

The one element in those conditions, missing until now, has been you. We are grateful to have you join us in this creative collaboration into Chekhov's beautiful, absurd, poignant, and haunted *Uncle Vanya*; to confront Chekhov's great question: "Those people 100 years from now, for whom **we** are paving the way, will they speak well of **us**?"

Joseph Lavy, Director

"Unfortunately I am afraid, as always, of going on. For to go on means going from here, means finding me, losing me, vanishing and beginning again, a stranger first, then little by little the same as always, in another place, where I shall say I have always been, of which I shall know nothing, being incapable of seeing, moving, thinking, speaking, but of which little by little, in spite of these handicaps, I shall begin to know something, just enough for it to turn out to be the same place as always, the same which seems made for me and does not want me, which I seem to want and do not want, take your choice, which spews me out or swallows me up, I'll never know, which is perhaps merely the inside of my distant skull where once I wandered, now am fixed, lost for tininess, or straining against the walls, with my head, my hands, my feet, my back, and ever murmuring my old stories, my old story, as if it were the first time."

~ Samuel Beckett, *The Unnamable*

Akropolis Performance Lab is a member of Theatre Puget Sound.

THE ENSEMBLE

MARGARETTA CAMPAGNA (Sonya) returns to APL after playing Tiresias in Seneca's *Oedipus*. Recent roles include Madame Caron in Mark Twain's *Is He Dead?* at Theater Schmeater, the Maid in the *House of Bernarda Alba* at Arouet, Hermia in *A Midsummer Night's Dream* with the Skagit River Shakespeare Festival, and Shitara the Jungle Woman in *Jungle Woman of the Jungle* with Unexpected Productions. Margaretta translates French political science articles for book fairs in New York and is proud to work for the wild and wonderful classical art school, Gage Academy of Art.

EVA DOAK (Mrs. Voynitsky): Eva had the good fortune of being in APL's inaugural production (*Macbeth*, 2001) and has loved reconnecting with the company. Other favorite performances include work in Annex's Hot House project, *Rumors* with Centerstage (where she met her husband), *The Accrington Pals* with Exchange Theatre, *Taking Sides* with ArtsWest, *Inspecting Carol* with Harlequin and a workshop of *Burt* with Book-It. She received her BFA in Acting from the University of Colorado and is recipient of a Denver Drama Critics Award and a Best of Boulder Award. Much love to Mr. Dean Wilson.

JOSEPH LAVY (Vanya, *Director*): APL Founder and Co-Artistic Director, Joseph has directed and performed in almost every APL production. He is Artist-in-Residence at UW-Bothell's School of Interdisciplinary Arts & Sciences, where he teaches acting and directing. Joseph directed the North American premiere of Jose Pliya's *Le Complexe de Thenardiers* for Playing French Seattle. He was a founding member of New World Performance Lab, with whom he was a principal actor and leader of physical training, and he served as a workleader for Jerzy Grotowski's Objective Program (UC-Irvine). He has worked with such luminaries as Jerzy Grotowski, Peter Brook, Ellen Stewart, and Kazimierz Braun.

ZHENYA LAVY (Marina, *Music Director, Translator, Producer*): APL Founder and Co-Artistic Director, Zhenya is a classically trained vocalist and multi-instrumentalist. She has directed, devised, and/or arranged the music for all of APL's productions, and APL audiences regularly see her onstage. Zhenya was a founder and longtime member of New World Performance Lab, which she music directed and through which she was a workleader for Jerzy Grotowski's Objective Program. She also has worked with Gennady Bogdanov, Kazimierz Braun, Maria Irene Fornes, and Rena Mirecka. A doctoral candidate in Theatre History & Criticism (UW, Drama) she studied and worked with Herbert Blau. She has presented her research at theatre conferences nationally and internationally and is a published scholar.

SCOTT MADDOCK (Serebryakov): Scott is delighted to perform with APL, having graduated from audience member. Recently he has been seen with Last Leaf Productions in *The Merchant of Venice*, *As You Like It*, *Macbeth*, *Julius Caesar*,

Othello. *Uncle Vanya* is a switch, and if he has felt intimidated working on a modern piece after so much Shakespeare, working with this wonderfully talented and generous cast and crew has been a cure to those butterflies.

ANNIE PALADINO (*Assistant Director*) is a director, actor, producer, stage manager, and writer. She produces and performs her solo play *DREAMA* (originally produced at the 2010 San Francisco Fringe Festival) at Pocket Theater in April. She was seen most recently in Mac Wellman's *3 Americanisms* (Outsiders Inn/Seattle Fringe Festival). In San Francisco, Annie worked with Cutting Ball Theater, FoolsFURY, Ragged Wing Ensemble, San Francisco Theater Pub, San Francisco Olympians Festival, and others. She holds a BA in Theater and Psychology from Wesleyan University.

CARTER RODRIQUEZ (*Astrov*) is an actor, musician, and visual artist last seen as Scar Tissue in The Collision Project's *Marisol*. He has performed with Pony World, Seattle Shakespeare Co., Wooden O, Book-It Repertory Theatre, Theatre Schmeater, 14/48, Café Nordo, NW New Works Festival, 12 Minutes Max, The Freehold Engaged Theatre Tour, and others. Film /TV credits include *Singles*, *Police Beat*, *Manchego!*, and *Grimm*. He teaches for Freehold Theatre's Prison Residency Program at the Men's Correctional Complex in Monroe and the Echo Glen Children's Center. Catch him with the acclaimed comedy trio, Le Frenchword, (July, Theatre Off Jackson). Thank you for supporting live theatre.

SAMANTHA ROUTH (*Elena*): Samantha is humbled to work with APL. Past favorite productions include *The Importance of Being Earnest* (Gwendolyn), *Godspell* (Gilmer/Clown), *You're a Good Man Charlie Brown* (Snoopy), *Joseph ... Dreamcoat* (Narrator), and *Cyrano de Bergerac* (Roxane). She earned a BA in Interdisciplinary Arts from UW-Bothell and teaches preschool. She is working towards personal training certification and her first half marathon. Thanks to Mom and Dad for the clean dishes and to the *Vanya* company for their unending love.

JEANETTE SANCHEZ-IZENMAN (*Stage Manager*) teaches theatre at UW-Bothell and is a PhD candidate in the UW School of Drama. A founding member of eSe Teatro, she has dramaturged for the Seattle Children's Theatre, Teatro Vision, and Teatro Nuevo Mexico. She is an expert in theatre for young audiences, Latino theatre, and theatre for social change. Jeanette is curating APL's May 4 Sunday Salon: *Dreamlandia* by Octavio Solis. She likes her dog.

SEAN PATRICK TAYLOR (*Telegin, Guitarist*) has been performing onstage in Seattle since 2001. He can most often be seen at Seattle Shakespeare Company and their Wooden O outdoor performances, where he appeared in and directed the music for *The Winter's Tale*. Other SSC credits include *Henry V*, *Twelfth Night*, and *All's Well That Ends Well*. Also a poet and playwright, he translated *A Doll's House* and *Cyrano de Bergerac* for SSC. Other local credits include performances with Kollektor, Balagan, Annex, and Pony World. Sean teaches medieval and ancient literature at the Creative Retirement Institute and through UW Extension.

THE MUSIC

Unless otherwise noted, all music is arranged by Zhenya Lavy.

Ой, то не вечер

The Company

Oh, it's not yet night. I couldn't sleep. But in my dreams I had a vision. I dreamed my black horse was playfully dancing underneath me. Malicious winds from the east blew the black hat from my reckless head. The Cossack captain guessed what my dream meant. He told me my reckless head would soon be gone. Oh, it's not yet night. I couldn't sleep. But in my dreams I had a vision.

Прощай радость

Telegin, instrumental

Trad. folk song, arranged for guitar by Sean Patrick Taylor

Под окном черёмуха колыхается

Sonya, Elena, Marina

Under the window the cherry tree is swaying, releasing its petals. Across the river a familiar voice is heard, and nightingales sing all night. Oh, why did you break my heart? For whom, now, are your adoring looks? I'm not sorry I've been abandoned by you; I'm sorry people talk so much. A pathway straight to the river has been worn. A little boy sleeps; he is innocent. I will not cry and mourn: The past will not return. Outside the window the cherry tree is swaying. The wind rips away its leaves. Across the river, no voice is heard. The nightingales do not sing there anymore.

Баю баюшки баю

Marina

Traditional lullaby

Во субботу день ненастный (fragment)

Marina

On Saturday, a wet and dismal day, you can't work in the field.

Разбойника благоразумного

Telegin, instrumental

"The Wise Thief" - liturgical song arranged for guitar by Pavel Vorotrikov

Как ходил-гулял Ванюша (fragments)

Astrov

Vanya strolled down the street. I am not sleeping, Vanya. I am thinking. I will teach you how to visit me, Vanya.

Черный ворон

Vanya, Telegin, Astrov

Black crow, why are you weaving above my head? You won't get a prey. I'm not yours. Why do you stretch out your claws above my head? Do you expect a prey? Black crow, I'm not yours! Red-hot arrows crowned us in the fatal battle. I see my death approaching. Black crow, I'm all yours.

Как ходил-гулял Ванюша (reprise)
Arranged for guitar by Vladimir Osinski

Telegin, instrumental

Не корите меня, не браните

Marina

Do not scold me and do not reproach me. I couldn't help loving him. Having fallen in love with everything I had in him, I gave him everything. | Look at what has become of me. Where has my beauty gone? Where are my rosy cheeks, which once competed with the sunrise? Where is my thick, wavy hair? | Where is my girlish laughter, my carefree playfulness? I gave myself to him and only him. I gave it all, reckless girl that I am. | I am ready to forget my misery and forgive him all his wrongdoings. Do not scold me and do not reproach me. Life is already difficult enough.

Что шумишь, берёзонька

The Company

Why do you make that noise, little Birch tree? Why are you sad, dear? Once there was happiness, and it flew by like a swift-winged bird. | Oh beautiful eyes, it would have been better if I had not met you. You burned this girl's heart. Only pain remains. | It would have been better if our first meeting was not so festive, so as not to hear in response, "You and I are different." | The treasured path has been laid for another woman - I have been abandoned by my beloved, my dearest - like a leaf cast aside. | Why do you make that noise, little Birch tree? Why are you crying, dear? Once there was happiness, and it flew by like a swift-winged bird.

INTERMISSION

Когда мы были на войне

The Company

When we were at war, every man thought about his beloved or his wife. | I also could think that way when I gaze upon my pipe and its blue smoke. | I might think as if my girl lied and already gave her heart to another. | But I don't think about that. I just smoke my pipe with its bitter Turkish tobacco. | I just faithfully wait for the bullets to relieve my suffering and assuage our enmity. | When we go into war, I will rush headlong into the bullets on my black horse. | But it seems death is not for me, and once again my black horse carries me out of the fire.

Когда мы были на войне (reprise)

Marina & Telegin

Баю баюшки баю (reprise)

Marina

Разбойника благоразумного (reprise)

Telegin, instrumental

Ой, то не вечер (reprise)

Marina, Sonya, Telegin, Vanya

SPECIAL THANKS

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