

THE RICHARD B. FISHER CENTER FOR THE PERFORMING ARTS AT BARD COLLEGE

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Presents

Uncle Vanya Scenes from Country Life in Four Acts

By Anton Chekhov (1860–1904) Translated by Paul Schmidt

DIRECTED BY Erica Schmidt

SET DESIGN BY Mark Wendland

COSTUME DESIGN BY Michelle R. Phillips

LIGHTING DESIGN BY David Weiner

SOUND DESIGN BY Amy Altadonna

THEATER TWO

July 9*, 10*, 11, 12, 16, 17, 18, 19 at 8 pm July 12, 16, 19 at 2 pm July 13, 20 at 3 pm *Previews

This translation of *Uncle Vanya* was originally commissioned by the American Conservatory Theater, San Francisco, California.

Presented by special arrangement with Helen Merrill LLC

Uncle Vanya Scenes from Country Life in Four Acts

SCENE

The action takes place on the Serebriakov farm, present day

CAST

ALEXANDER SEREBRIAKOV, a retired professor	Robert Hogan*
YELENA, his wife	Taylor Schilling
SONYA, his daughter by his first wife	Mandy Siegfried*
MRS. VOINITSKY (Maria Vasilyevna), a widow, Vanya's mother	Kate Skinner*
IVAN PETROVICH (Vanya)	Peter Dinklage*
MIKHAIL LVOVICH ASTROV, a doctor	Ritchie Coster*
ILYA ILYCH TELEGIN (Waffles), an impoverished landowner	Robert Langdon Lloyd*
MARINA, the family's nurse	Lynn Cohen*
YEFIM	Kevin Orton [⋆]

STAGE MANAGER	Emily Park Smith*
ASSISTANT STAGE MANAGER	Jess Newman
ASSISTANT DIRECTOR	Jillian Singer
ASSISTANT COSTUME DESIGNER	Angela Harner
ASSISTANT LIGHTING DESIGNER	Sarah Jakubasz
SETS	Tom Carroll Scenery
LIGHTS	Rentals from PRG

^{*}Appears through the courtesy of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Running time is approximately 2 hours including one intermission.

The use of recording equipment or the taking of photographs during the performance is strictly prohibited

who's who

ANTON PAVLOVICH CHEKHOV was born in 1860 in Taganrog, Russia, a southern seaport on the Azov Sea. He was awarded a scholarship to the Moscow University Medical School in 1879, and he earned his degree in medicine in 1884. He practiced general medicine for about 10 years.

As a student, Chekhov published numerous short stories and humorous sketches under a pseudonym. He reserved his real name for writing he submitted to medical publications, saying "Medicine is my wife; literature—a mistress." After he began his medical career, he kept writing and had success with his first books and with his first play, *Ivanov*. His writing career gradually took precedence over his medical practice.

Chekhov described his unique style as an "objective manner of writing." Shying away from then-mainstream Russian literature's scrupulous analyses of heroes, he wove a delicate fabric of hints, subtly nuanced dialogue, and precise details, and avoided stereotyping and instructive political messages in favor of cool comic irony. Praised by writers Leo Tolstoy and Nikolai Leskov, he was awarded the Pushkin Prize by the Russian Academy of Sciences in 1888. Chekhov developed close relationships with the directors Constantin Stanislavsky and Vladimir Nemirovich-Danchenko at the Moscow Art Theater, and he married Olga Knipper, the theater's leading actress. During this period he emerged as a mature playwright; in the plays *The Seagull, Uncle Vanya, Three Sisters*, and *The Cherry Orchard*, he mastered the use of understatement, anticlimax, and implied emotion. In 1898, Chekhov moved to Yalta in the Crimea, where he was visited by writers Leo Tolstoy, Maxim Gorky, and Ivan Bunin. Chekhov died of tuberculosis in 1904.

PAUL SCHMIDT

Paul Schmidt wrote *Meyerhold at Work*, a book about the great Soviet director, and translated *The Complete Works of Arthur Rimbaud* as well as *The King of Time*, selections from the Russian futurist poet Velimir Khlebnikov. A collection of his English translations of all of Anton Chekhov's plays was published by Harper Collins. His translation of Khlebnikov's *Zangezi*, directed by Peter Sellars, was performed in Los Angeles, Boston, and at the Brooklyn Academy of Music. With Elizabeth Swados, he wrote *The Beautiful Lady*, which received the Helen Hayes Award for Best New Play in 1985. His play *Black Sea Follies* was produced Off Broadway in 1987 and won that year's Kesselring Award. In 1992 he adapted *Alice in Wonderland* with Tom Waits and Robert Wilson.

Schmidt also translated productions of *The Seagull*; Genet's *The Screens*, directed by JoAnne Akalaitis at the Guthrie Theater; Brecht's *St. Joan of the Stockyards* and Molière's *School for Wives* for Yale Rep; Marivaux's *Triumph of Love*; and Dostoyevsky's *The Gambler*. His translations of *Phedre* and *Ivanov* were performed at American Repertory Theatre. His translation of *Phedre* was also used as the basis for The Wooster Group's *To You, The Birdie!* Schmidt died in 1999.

ERICA SCHMIDT Director

Erica Schmidt directed the 2007 SummerScape production of Gilbert and Sullivan's *The Sorcerer* and the 2005 production of Copland's opera *The Tender Land*. Her other directing credits include *Carnival* (The Paper Mill Playhouse); *People Be Heard* (Playwrights Horizons); *Trust* (The Kirk; Callaway Award nominee); *As You Like It* (Public Theater/NYSF, chashama, and New York International Fringe Festival 2000 Winner for Best Direction); *Debbie Does Dallas* (for which she wrote the adaptation and directed the Off-Broadway production at the Jane Street); *Spanish Girl* (Second Stage Uptown) and *Romeo and Juliet* (Outdoor Garage). Her college and university work includes *R&J* and *Buried Child* (The Juilliard School); *Fair Ladies at a Game of Poem Cards* (the McCarter's Berlind Theater, Princeton University); and *Top Girls* (Fordham University). She is a

volunteer for the 52nd Street Project and a 2001 Princess Grace Award recipient. Her upcoming projects include *Humor Abuse* and a Tokyo production of *Rent*.

MARK WENDLAND Set Designer

Mark Wendland's Broadway credits include *Talk Radio*, *An Almost Holy Picture*, and *Death of a Salesman*. His other New York productions include *Satellites*, *F***ing A, Pericles*, *A Dybbuk* (Public Theater), *Romeo and Juliet*, *Henry V, Cymbeline, Timon of Athens* (The Public Theater at the Delacourt), *UNCONDITIONAL* (Labyrinth), *Next to Normal, Some Men* (Second Stage), *Beauty of the Father, Iron* (Manhattan Theatre Club), *Richard III*, *Hamlet, The False Servant, The Mysteries* (Classic Stage Company), *Hot 'N Throbbing* (Signature Theatre Co.), *Spatter Pattern, The World Over*, and *Baby Anger* (Playwrights Horizons). In Dublin he designed the sets for the Gate Theatre's production of *A View From the Bridge*.

MICHELLE R. PHILLIPS Costume Designer

Michelle R. Phillips's theater work with Erica Schmidt includes *Carnival* (Paper Mill Playhouse); Shakespeare's *R&J*, adapted by Joe Calarco (Juilliard); *People Be Heard*, by Quincy Long (Playwrights Horizons); and *Trust*, by Gary Mitchell (Kirk Theater). Her productions with Ken Rus Schmoll include Anne Washburn's *The Internationalist* (The Vineyard) and Rob Handel's *Aphrodisiac*, for 13 Playwrights (Longwharf Theater and P.S. 122). Her other theater work includes Len Jenkin's *Margo Veil* (The Flea) and *Wildlife*, by Victor Lodato, directed by Michael Sexton (SPF 2005 at Theatre Row Theatres). Selected film credits include *The Hebrew Hammer* (Sundance Film Festival 2003), *Bought and Sold* (TriBeCa Film Festival 2003), and *Heart of Gold* (Independent Film Festival, Elche, Spain). As assistant, her wardrobe credits include *Gingerbread Man, Camp, Beloved*, *Washington Square*, *For Richer or Poorer*, and *Species 2*. Phillips has an M.F.A. degree from New York University's Tisch School of the Arts.

DAVID WEINER Lighting Designer

David Weiner designed the lighting for the 2007 SummerScape production of Gilbert and Sullivan's The Sorcerer and the 2005 SummerScape production of Copland's *The Tender Land*, both directed by Erica Schmidt. His Broadway credits include Butley (Booth), Dinner at Eight (Lincoln Center Theater), Betrayal (Roundabout), and Tom Stoppard's The Real Thing (Ethel Barrymore). His recent work includes the Los Angeles Opera productions of Viktor Ullmann's Der Zerbrochene Krug and Alexander Zemlinsky's Der Zwerg, which are part of LA Opera's Recovered Voices series exploring music by composers suppressed by the Nazis. In New York, Weiner has designed productions for many companies, including Manhattan Theatre Club, Second Stage, Playwrights Horizons (2005 Lortel Award for *Rodney's Wife*), the Public, New York Theater Workshop, Theater For A New Audience, the Vineyard, and the Atlantic Theater Company. His regional work includes productions for the Guthrie, Baltimore Center Stage, Alley, McCarter, Huntington Theater Company, American Repertory Theatre, Williamstown Theater Festival, Cleveland Playhouse, A.C.T. Seattle, New York Stage and Film, Berkeley Rep, and Dallas Theater Center. In addition to his theatrical career, Weiner designs lighting for museum exhibits. His current projects include the USS Midway aircraft carrier in San Diego Bay, the North Carolina Museum of Natural Sciences Nature Resource Center in Raleigh/Durham, and the Chickasaw Cultural Center in Ada, Oklahoma.

LYNN COHEN Marina

Lynn Cohen's New York theater work includes *Macbeth* (Delacorte, Public Theater, with Liev Schreiber); *Ivanov* (Lincoln Center, with Kevin Kline); *Orpheus Descending* (Peter Hall production, with Vanessa Redgrave); *The Devils* (New York Theater Workshop); *Hamlet*, (New York Shakespeare Festival, with Kevin Kline); *Uncle Vanya* (directed by Andre Gregory); *Paradise Island* (The New Group); Donald Margulies's *Model Apartment*, (Primary Stages); Horton Foote's *Traveling Lady* (Ensemble Studio Theater); and *Flesh and the Desert* and *Sweetness* (Summer Play Festival).

Regionally, she has appeared at the Guthrie Theater, A.R.T., Hartford Stage, Long Wharf, Yale Rep, Actors Theater of Louisville (Humana), Williamstown Theatre Festival, Eugene O'Neill Playwrights Conference, New York Stage and Film, and Sundance Theater Lab.

On film she has appeared in Sex and the City; Then She Found Me; Steven Spielberg's Munich; Charlie Kaufman's Synecdoche, New York; A Life Before Her Eyes (with Uma Thurman); Deception (with Hugh Jackman and Ewan McGregor); Tom DiCillo's Delirious; Invincible (with Mark Wahlberg); Louis Malle's Vanya on 42nd Street; Julie Taymor's Across the Universe; Woody Allen's Manhattan Murder Mystery; Tim Robbins's Cradle Will Rock; I Shot Andy Warhol; Walking and Talking; The Jimmy Show; and Fast Food Fast Women (directed by Amas Kollek). Cohen's upcoming films include Eagle Eye (with Shia LaBeouf), Everything's Fine (with Robert DeNiro) and Staten Island (with Ethan Hawke). Her television work includes recurring roles on Sex and the City; the various versions of Law & Order; The Cosby Show; Counterfeit Contessa; and NYPD Blue. She is a Fox Fellow, a recipient of a Bowden Award from New Dramatists, and a member of the Actors Studio, New York Theatre Workshop, Ensemble Studio Theater, and Actors Center.

RITCHIE COSTER Mikhail Lvovich Astrov

In addition to appearing on Broadway in Wait Until Dark, Ritchie Coster's theater work includes The Prime of Miss Jean Brodie (Acorn Theatre), The Beauty of the Father (Manhattan Theatre Club), The Cherry Orchard (Williamstown Theatre Festival), Trust (Kirk Theatre, directed by Erica Schmidt), Julius Caesar (New York Shakespeare Festival), Seascape (Bay St. Theatre), Betrayal (Yale Rep), Macbeth (Centre Stage, Baltimore), and Dealer's Choice (Manhattan Theatre Club and Long Wharf). Coster appeared in the films The Dark Knight, American Gangster, The Sentinel, The Tuxedo, The Thomas Crown Affair, 15 Minutes, Bait, and Pipe Dream, and his television work includes John Adams, Guiding Light, Traffic: The Miniseries, Sex and the City, the various versions of Law & Order, Rear

Window, Jonny Zero, Kidnapped, Beautiful People, As The World Turns, Hack, Third Watch, and New York Undercover.

PETER DINKLAGE Ivan Petrovich (Vanya)

Peter Dinklage most recently appeared in Jonathan Marc Sherman's *Things We Want* at The New Group, directed by Ethan Hawke. His other theater credits include *Endgame* (Barbican and Gate Theatre), directed by Charles Sturridge, *Richard III* (Public Theater), and the live radio play *Hope Leaves the Theater*, written and directed by Charlie Kaufman (Royal Festival Hall, St Ann's Warehouse). His film credits include *The Station Agent, Death At A Funeral, Elf, Living In Oblivion*, and *The Chronicles of Narnia: Prince Caspian*.

ROBERT HOGAN Alexander Serebriakov

Robert Hogan was last seen on the New York stage in The Play Company's production of *Rainbow Kiss*. His Broadway credits include the role of Matthew Markinson in Aaron Sorkin's *A Few Good Men* and both the Ghost of Hamlet's Father and First Player in the Roundabout Theatre Company's production of *Hamlet*. He won the Outer Critics Circle Award for his portrayal of Clarence Darrow in *Never the Sinner*. His regional productions include the world premiere of William Kennedy's *Grand View* at Capitol Repertory in Albany and the role of Hogan in Eugene O'Neill's *Moon for the Misbegotten* at the Arena Stage in Washington, D.C., for which he received a Helen Hayes Award nomination. Hogan has had roles in many films, and he has also appeared in over 150 primetime shows, including *Law & Order* (Judge Hugo Bright), *Law & Order: Criminal Intent*, HBO's *The Wire, Third Watch, Ed, Cosby, Deadline, Hill Street Blues*, and *M*A*S*H*. He is a graduate of the American Academy of Dramatic Arts, where he studied under Stella Adler.

ROBERT LANGDON LLOYD Ilya Ilych Telegin (Waffles)

Robert Langdon Lloyd was a founding member of Peter Brook's Paris company and a member of the Royal Shakespeare Company. His work with Brook includes *Theater of Cruelty, The Screens, Marat/Sade, Tempest Experiment, Orghast at Persepolis,* the world tour of *A Midsummer Night's Dream, Conference of the Birds, Carmen, L'Os,* and *The Mahabharata,* and the films *Tell Me Lies* and *King Lear.* Gregory Thompson (director of the SummerScape 2007 production of *St. Joan*) has directed him in productions of *The Winter's Tale, St. Joan,* and *The Tempest.* His television work includes *Law & Order, Fragile Heart* (U.K.), *Extreme* (Germany), and *Mr. Ma and Son* (China).

KEVIN ORTON Yefim

Kevin Orton appeared on Broadway in Peter Hall's revival of Amadeus. Off Broadway, he has appeared in *The Merry Wives of Windsor* (Public Theater/NYSF); The Idiot (Manhattan Ensemble Theater); Moni Yakim's The Workroom (Unbound Theatre); and, most recently, as Raphael Lemkin in *The G Word* as part of the 4 Days In Darfur benefit at La MaMa Annex. His regional work includes Smell Of the Kill and Twelfth Night (Cincinnati Playhouse); Mud River Stone (Buffalo Studio Arena); Gross Indecency and Twelfth Night (St. Louis Rep); I Hate Hamlet (Cleveland Playhouse); Macbeth (Great Lakes Theater Festival); and Spring Awakening (Kennedy Center). His films and television appearances include Law & Order, One Take, and Dakota; he has also made commercials and recorded books. During a three-season tour with The Acting Company, his roles included Jaques in Liviu Ciulei's production of As You Like It. Also a musician, Orton has created original compositions for Shakespeare's Twelfth Night and has opened for the Violent Femmes, and he is a singer and songwriter with the Maledictions, a Gothic Americana band. His albums include *Idle Hands* and the solo album Femme Noir. Orton studied at Juilliard.

TAYLOR SCHILLING Yelena

Taylor Schilling received her B.A. from Fordham University and trained at New York University's Tisch School of the Arts, where her roles included Madge in *Picnic*, the Actress in *La Ronde*, Jaques in *As You Like It*, and Mrs. Culver in *The Constant Wife*. She most recently appeared in the film *Dark Matter*.

MANDY SIEGFRIED Sonya

Mandy Siegfried's New York credits include *Noises Off* on Broadway, Adam Rapp's *Blackbird* (Edge Theatre), Paula Vogel's *Mineola Twins* (Roundabout Theatre; Outer Critics Circle Nomination), Keith Reddin's *Frame 312* (Atlantic Theater Company), Jessica Goldberg's *Refuge* (Playwrights Horizons), *The Penetration Play* (13P), *Stupid Kids* (WPA/Century Theatre), and *The Scariest* (The Exchange). Siegfried has also performed at the Williamstown Theatre Festival, New York Stage and Film, Yale Rep, Cape Cod Theatre Project, and the O'Neill. Her Los Angeles theater work includes *Bash* (Illuminate Productions), *Anon* (Echo Theatre Company), and several L.A. Theatre Works productions. She appeared in the films *Winter Passing, School of Rock, Liberty, Maine*, and *The Out of Towners*, and has been on the television shows *Grey's Anatomy, Eli Stone*, and *Studio 60 on the Sunset Strip*.

KATE SKINNER Mrs. Voinitsky (Maria Vasilyevna)

Kate Skinner created the role of Mrs. Braddock in *The Graduate* on Broadway and made her Broadway debut playing Sonya in *Uncle Vanya* opposite Tom Courtenay. She has also appeared off Broadway at the Roundabout, Playwrights Horizons, and Manhattan Theatre Club. Her regional roles include Martha in *Who's Afraid of Virginia Woolf?*, Nat in *Rabbit Hole*, Kate in *The Taming of the Shrew*, Ellida in *Lady from the Sea*, Julie in *The Royal Family*, Olivia in *Twelfth Night*, and Regan and Goneril in productions of *King Lear*. Her film credits include *Kiddie Ride*, in which she played opposite James Gandolfini; *Mona Lisa Smile*; and *The Rage*: *Carrie II*. On television she has appeared on the various versions of *Law & Order* and on *Boston Public* and *New York Undercover*.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Help sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors. (The list reflects donations received in the last 12 months.)

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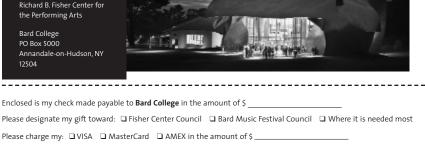
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