

THE SANDRA FEINSTEIN-GAMM THEATRE

# UNCLE VANYA

BY ANTON CHEKHOV  
TRANSLATED & DIRECTED BY CURT COLUMBUS

## STUDY GUIDE

**GAMM**  
EDUCATION

sandra feinstein-

**GAM**  
theatre

2017 - 2018  
SEASON

**33**

401.723.4266

GAMMTHEATRE.ORG

172 EXCHANGE STREET  
PAWTUCKET, RI



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*We thank the following individuals and organizations for their support of PLAY in our 33rd Season: We thank the following organizations, foundations and corporations for their support of PLAY: The Rhode Island Foundation, The Fain Family Foundation, The Rhode Island State Council on the Arts, The City of Pawtucket, The Mabel T. Woolley Trust, The Ramsey-McClusky Foundation, June Rockwell Levy Foundation, Collette/Alice I Sullivan Foundation, Taco/White Family Foundation, Nordson Corporation Foundation and The Bristol County Savings Charitable Foundation.*

*This study guide was prepared by Gabriella Sanchez, Kate Hanson, Susie Schutt, Tracy Morreo, Rachel Walshe and Jon Del Sesto*

# ACT I

# WELCOME



Dear Educator,

The Sandra Feinstein-Gamm Theatre is pleased to offer you this study guide to prepare you and your students for our production of *Uncle Vanya* by Anton Chekhov. In this guide you will find background information about the play and playwright, an inside look at our production, as well as activities for your classroom and questions for discussion. We recommend using this study guide before your visit to The Gamm, as well as after to debrief with your students.

We would like to offer a pre-show visit with your classroom/school before your visit to help prepare your students for the play. This will whet students' appetites for the performance and encourage them to question and explore the themes of the play. This visit will last about half an hour and is offered to your classroom free of charge. Most student matinees are followed by a talkback with the production team and offer students the opportunity to debrief the performance immediately and ask questions of the actors, director, designers or playwright. Talkbacks range in length but we encourage you to stay and participate in the dynamic discussion.

We also offer longer workshops that will get students out of their seats and up on their feet engaging in the motifs and the language of the play. Kinesthetic engagement with language and literature ensures students deep comprehension and text-to-self connection that encourages students to invest in reading and literacy-learning. Much of this work was discovered, developed and inspired by the ArtsLiteracy Project at Brown University. Their strategies and models for learning continue to serve as a foundational pedagogical tool for all Gamm Education programming, including our PLAY (Pawtucket Literacy and Arts for Youth) in-school residencies.

Attending a production addresses several Common Core Standards in Theatre Arts Standards in Aesthetic Judgment, Cultural Contexts, and Communication, as well as many of the College and Career Readiness Anchor Standards in Reading, Writing, Speaking and Listening. Below, we have included a list of standards that align with attending a performance and using our study guide.

We would love to hear from you about your experiences using this study guide. It is a great help to us as we build on our education program from year to year. We look forward to seeing you at The Gamm!

## **Susie Schutt**

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# THEATRE AUDIENCE ETIQUETTE

What is so exciting about attending the theatre - especially in a smaller space such as The Gamm - is that it is live! Live theatre is different from other forms of entertainment; unlike film and television you are encouraged to pay close attention and actively engage your imagination.

You, the audience, are mere feet (and sometimes inches!) away from the actors; therefore, you play an active role in the experience. **The actors can see and hear any distracting behavior such as talking, text messaging, unwrapping candy, the ringing of cell phones, etc.** This can affect the actor's concentration, disrupt the performance, and ruin the experience for other audience members. So we ask that you refrain from talking or making any noise during a performance. *Thank you!*

## TIP:

*Discuss with your students the particular demands and benefits of attending a live performance. Perhaps have them brainstorm how theatre is different from film, television and sporting events.*

## COMMON CORE GUIDE. . . . .

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. [CCSS.ELA-LITERACY.CCRA.R.2] *See Themes and Questions for Discussion*

Analyze how and why individuals, events, or ideas develop and interact over the course of a text. [CCSS.ELA-LITERACY.CCRA.R.3] *See Themes and Questions for Discussion*

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. [CCSS.ELA-LITERACY.CCRA.R.4] *See our Activity for the Classroom*

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. [CCSS.ELA-LITERACY.CCRA.R.7] *See examples throughout our study guide.*

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. [CCSS.ELA-LITERACY.CCRA.R.9] *See Themes & Questions for Discussion*

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences. [CCSS.ELA-LITERACY.CCRA.W.3] *See our Activity for the Classroom*

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. [CCSS.ELA-LITERACY.CCRA.SL.1] *See Themes and Questions for Discussion*

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. [CCSS.ELA-LITERACY.CCRA.SL.2] *See examples throughout our study guide.*



# ACT II

## PLAY & PLAYWRIGHT

### ANTON PAVLOVICH CHEKHOV (1860 - 1904)



A literary icon, Anton Chekhov is considered the most important representative of the Russian realist school. Spare and unobtrusive in style, his plays and short stories probe the depths of human relationships, complicated by class and family, with dark and irreverent humor. One of his earliest works, the short story “A Dreary Story” (1889), is a penetrating study of the mind of an elderly, dying professor of medicine. The author’s ingenuity and insight are reflected in his more mature works, as well—particularly his short but extraordinary canon of plays.

Notably, Chekhov collaborated closely with Konstantin Stanislavski, a Russian theater director credited with forever altering the world of theater by moving artists and audiences away from a broad, declamatory style towards truthful, “realistic” performances. Chekhov and Stanislavski together mounted several of the playwright’s masterpieces, including *The Seagull* (1895), *Uncle Vanya* (1897), *Three Sisters* (1901), and *The Cherry Orchard* (1904).

Chekhov is a writer unparalleled in significance. His plays remain among the most produced in the world. In fact, *The Cherry Orchard* has never been out of production since its premiere in 1904. Literary titans such as Tennessee Williams, James Joyce, Ernest Hemingway, and Joyce Carol Oates all credit Chekhov as inspiration. Chekhov died of tuberculosis in Germany at the age of 44.



*Uncle Vanya* at the Moscow Art Theatre (1899), Act I



# ABOUT UNCLE VANYA

Between 1889 and 1890, Anton Chekhov wrote, and rewrote, a tragedy called *The Wood Demon*. The play was mainly about the destruction of the environment and how lives are connected. (Spoiler alert!) The climax of the play is the suicide of the main character. It premiered in 1890 in multiple theatres around Moscow, Russia. The play failed and received bad reviews from critics, which led Chekhov to take an eight year hiatus from writing to work as a doctor in a prison in Siberia. When he finally returned to writing, he rewrote *The Wood Demon*. He cut out half of the characters and changed the main plot to end with a failed murder attempt. This play was renamed, *Uncle Vanya: Scenes From Country Life*.

*Uncle Vanya* debuted in 1899 at the Moscow Art Theater, under the direction of Konstantin Stanislavski, an influential Russian actor and director. He emphasized the importance of actors' preparation for performances, which had led to the failure of Chekhov's plays in the past. The play received mixed reviews, mostly because of its unusual dramatic style. Plays at that time were melodramatic, having characters who were larger than life and exciting events in every scene to engage the audience's emotions. *Uncle Vanya*, however, was the beginning of realism in the theatre - the characters were normal people and the events showed the characters living their regular day to day lives. This was shocking to Russian audiences of the late 19th century, but as the play continued to be performed, it was praised for reflecting the lives of the people who came to see the show. Since its debut, *Uncle Vanya* has been translated, revived, and performed countless times around the world. It was also adapted for film on several occasions and was made into an opera.



*Uncle Vanya* at the Moscow Art Theatre (1899), Act III

# ACT III

## OUR PRODUCTION

### THE COMPANY

Astrov	<b>Steve Kidd</b>
Marina	<b>Casey Seymour Kim</b>
Telegin (Waffles)	<b>David Rabinow</b>
Voinitsky (Uncle Vanya)	<b>Tony Estrella</b>
Serebryakov	<b>Richard Donelly</b>
Sonya	<b>Rachel Dulude</b>
Yelena	<b>Marianna Bassham</b>
Marya Vassilevna	<b>Paula Faber</b>
Yefim	<b>Gunnar Manchester</b>

### ADDITIONAL STAFF

Director	<b>Curt Columbus</b>
Stage Manager	<b>Robin Grady</b>
Set Designer	<b>Michael McGarty</b>
Production Management	<b>Jessica Hill</b>
Costume Designer	<b>David T. Howard</b>
Lighting Designer	<b>Steve McLellan</b>
Music Director	<b>Charles Cofone</b>
Assistant Director	<b>Louis McWilliams</b>
Assistant Stage Manager	<b>Annalee Cavallaro</b>
Technical Production Supervisor	<b>DJ Potter</b>
Scenic Artist	<b>Renee Suprenant</b>
Production Assistant	<b>MJ Santry</b>
Electricians	<b>Michael Kline, Andrew Russ</b>
Construction Crew	<b>Michael McGarty, Max Ramirez</b>

#### TIP:

*Before coming to the theater, discuss with your students the various professions in the theater. It takes more than just actors! When they arrive, ask them to notice evidence of those professions at work.*



# GAMM EMPLOYEE SPOTLIGHT

While actors, directors, and playwrights are the most well-known, there are many jobs and careers that make theater successful. Each of our study guides focus on a different theater career by highlighting a Gamm employee.

## DJ POTTER | TECHNICAL PRODUCTION SUPERVISOR

### **What does your job entail?**

A lot! I make sure all of the designs that go into our productions are being implemented. This means I get to do a lot of set construction, light hang and focus, projection set up, painting, and the all time favorite... scheduling!!

### **Why is your job important to The Gamm's success?**

Without tech support all you have are really talented actors in a really boring empty space. Audiences like theater magic, and that only happens when you have a production team that can create/build/transform/set up the visions of the director and designers.

### **What led you to your position at The Gamm?**

I got my start in theater at an amazing children's theater that taught both acting and tech when I was 14. From there I worked in NYC for about 10 years as a theater artist. I've been in RI for 7 years looking for a full time theater job while freelancing at Brown. This is my second season at the Gamm and couldn't be happier!

### **Why theater?**

Theater is a fantastic art form for people like me who get bored easy. Not only are there a multitude of skills to learn - acting, writing, design, stage managing... but you are also, with each new production, learning about the context of that show - the playwright, the time period it was written in, the time period the director wants to set it in... not to mention the style in which it's going to be set, which makes you learn about art history, musicology, anthropology, architecture, language... the list is vast. I'm not sure there is another art form out there that allows and demands that you learn so much.

### **What, if any, other professions are you curious about?**

Becoming Indiana Jones. That would be a pretty sweet gig.

### **What special skills does your position entail?**

That is also a big list. I have to know a little of everything in the realm of production and design. Probably the funnest special skill is having a complete lack of fear when it comes to heights and doing absolutely dangerous and stupid things on the top of ladders.

### **What is your favorite flavor of ice cream?**

Obviously mint chocolate chip.



# FIVE QUESTIONS

WITH CURT COLUMBUS (INTERVIEW BY RACHEL WALSH)



**RW:** You're an accomplished Chekhov translator. What was your first experience with the playwright?

**CC:** Most people encounter Chekhov through what I call "The Chekhov Industrial Complex"—dark rooms, people sitting around in dark clothes, staring off into the distance. They're seeing sad, boring plays about siblings who are incapable of taking public transportation, you know? You're like, "You want to go to Moscow? Buy a ticket! What's your problem? Take a train!" And so this infects the way people think about Chekhov. You encounter it when you're 18 and it feels so good to be that self-indulgent. Then you get older and you're like, "I don't want to watch that! Those people need to go to therapy!"

**RW:** Did you come to Chekhov with this bias?

**CC:** I did! I was living in Russia and failing my Russian class because I was too busy taking acting classes with my Russian girlfriend. One of my Russian Lit teachers gave me Chekhov's *Seagull*. I had been struggling in the class up until that point, and then I read Chekhov and the scales fell from my eyes. In Russian he's so prosaic. Translators want to make him more ornate than he is. Dostoyevsky is a nightmare! But Chekhov is just so concise and easy to read that it made my love of Russian just explode.

**RW:** Do you have a philosophy of translation?

**CC:** I am a translator of theatrical text, which is distinct from literary text. Most people will read my text and say, "OK! Let's get up and say this out loud." When you do a theatrical text, the translation goes by like bullets. So I tried to strip away the things that will impede the listener from just hearing and feeling it. Chekhov is more like a piano concerto than a symphony. You make sure there is clarity for everyone.

**RW:** As you worked on *Uncle Vanya*, were you thinking about this being the 100th anniversary of the Russian Revolution?

**CC:** Yes. We sometimes forget that Chekhov lived in an economically disastrous time. We don't see the pressures that are visible to us in our own world. This is the fundamental question of *Uncle Vanya*: Why are the Professor and Yelena [in the country]? Because they can no longer afford to live in town. This isn't, "I have nowhere else to go so I am vacationing in your picturesque vacation home." This is, "I have nowhere else to go, period." And this place is just awful. And you have Vanya and Astrov—the high school football player and the brain in the science club—in this place. They didn't leave. They stayed.

**RW:** Is there a pressing reason to do this play now?

**CC:** There is a suicide crisis in America. Middle-aged men are killing themselves at an alarming rate. This is a play about those men. Chekhov's guys are in the space that the American male is in now. And that is why it is important to do *Vanya* right now: to unpack for us the horrible nature of despair. As a Chekhov translator I will say as passionately as I can: Unless you have a damn good reason to do [Chekhov], you really shouldn't. What is the urgent need to tell it? (Quoting from "Anton Chekhov's Life and Thought" by Simon Karlinsky) "Chekhov's language is as precise as 'hello' and as simple as 'give me a cup of tea.' In his method of expressing a compact little story, the urgent cry of the future is felt." There has to be this urgent cry of the future. Or really, there's just no reason to do it.

*Rachel Walshe is a director, dramaturge and teaching artist whose work has been seen on stage at The Gamm and across New England, Chicago and the UK. She is a lecturer on contemporary drama at the University of Rhode Island.*

# ACT IV

## STUDENT ENGAGEMENT

### TIP:

*Assign these questions for homework or in-class writing and then discuss your students' answers before and after the show.*

### THEMES AND QUESTIONS FOR DISCUSSION OR WRITING

1. How did the set design aid in the telling of the story? What would you change and why?
2. What sort of atmosphere was created with the lighting, sound, and music?
3. What does the Gamm poster (also the cover of this study guide) tell you about the play? What sort of poster would you design for this play and why?
4. Why do you think the playwright chose this title? How does the title relate to the story?



Our essential question for our 33rd season is: What is identity and how does it transform? Before coming to the theatre, pose this question to your students and ask them about their identity, how was it shaped, and how has it transformed over time. After seeing the play, ask them to reflect back on this question. How did the characters identities change and transform throughout the course of the play and why? See our Identity theme below for a more in depth connection to the play.

### FEUDALISM AND THE INTELLIGENTSIA

For centuries, Russian nobility owned most of the land which was tended to by workers known as serfs. Farming took up the day and often required the help of children, neglecting education. The serfs were emancipated from their owners when this system, known as Feudalism, was overthrown in 1861 by Tsar Alexander II. This meant the end of Russia's farming culture, which then shifted towards a more industrial economy. Machinery and industry boomed, making production faster and leaving more time for art and learning. A growing class of people in Russia began to call themselves the intelligentsia. They were writers, thinkers, and artists who gathered to talk about ideas, politics, economics, and art. They were upper middle class and were seen as a threat to the traditional way of life in Russia. Their revolutionary and socialist ideas about democracy were dangerous to the Tsar, who wished to maintain total control over the people.

*Continued on page 10*



Anton Chekhov's grandfather was one of the newly emancipated serfs, but that legacy of serfdom affected Anton throughout his life. In his plays, and specifically in *Uncle Vanya*, Chekhov suggests that we must each find our own way to take control of our lives, rather than offering answers about the right way to live. To this end, many characters in *Uncle Vanya* are slow to take action to change their lives and are often frozen with indecision or idleness.



### Questions:

- How are the characters in *Uncle Vanya* influenced by Feudalism?
- What conflicts arise between the intelligentsia and the farming class? How does Chekhov use these conflicts in *Uncle Vanya*?
- What actions do Chekhov's characters fail to take? In what ways are they able to take control of their own lives?

## INDUSTRIALIZATION AND THE ENVIRONMENT

With the end of serfdom, many freed serfs went to the city to find work in Russia's developing urban cities, which meant a shift from agriculture to industry and factory production. One of the characters in *Uncle Vanya*, Astrov, is concerned about these changes in society, as well as deforestation and the destruction of nature as demonstrated in the monologue below.

*You could burn peat in your stove and build your barn out of stone. And even if, I grant you, people are going to cut down what they need, how does that excuse the wholesale destruction of forests? Russian forests are splintering under the axe, millions of trees are dying right now, the animals and birds are disappearing, rivers are growing shallower or drying up completely, beautiful landscapes vanish forever, and all because man is too lazy to bend down and pick up his fuel from the ground. Isn't that the truth, ma'am? You'd have to be a reckless barbarian to burn this kind of beauty in a stove, to destroy something that cannot be recreated.*

*Man is blessed with intellect and creative powers, so that he might enhance that which he is given. But he doesn't create, he only destroys. Forests become smaller and smaller, rivers run dry, wildlife populations leave, the climate is ruined, and with each day, the earth becomes poorer and more horrible.*

*I can see that ironic look in your eyes, you aren't taking any of this seriously... and maybe it is all nonsense. But when I pass one of my peasants' forests that I've saved from the axe, or when I listen to the wind in the leaves of my young trees, trees I planted with my own hands, I know that the climate is in my control, at least that tiny fraction. And if man is happy in a thousand years, then maybe I will be responsible for a little bit of that happiness. When I plant a birch, then see it grow green and move in the wind, my soul fills with pride.*



### Questions:

- What effect does the developing city have on the characters in Uncle Vanya?
- Do you agree with Astrov's point of view? Why or why not?
- Do you see any similarities with Astrov's views of the environment and current views?

## LOST IN TRANSLATION

It is the role of the translator to be true to the author's style and intended meaning, while also effectively conveying the story to a modern audience. This requires updating sayings or phrases and removing outdated references. The Gamm is working from director Curt Columbus's translation of Uncle Vanya for this production. At the first read through Columbus encouraged the cast to treat the script like a living document that could be changed throughout rehearsal. Copies of the original Russian text and Russian dictionaries were made available to the cast to use as references.



### Questions:

- Why should we read stories and plays from other cultures or languages?
- In what ways did this production of Uncle Vanya feel modern?
- Do you speak more than one language? If so, what challenges do you face when translating or switching between languages? If not, are there times in your daily life when you still need to "translate"?

## MAKING IT OURS!

Although Uncle Vanya was written in late 1800's Russia, director Curt Columbus made the artistic choice to break away from that period and country. He will use costume pieces inspired by many different eras including the Great Depression, 1980's, and even modern hipsters! Columbus also charged the actors with choosing music from the 1980's, a similarly turbulent time, to serve as a backdrop.



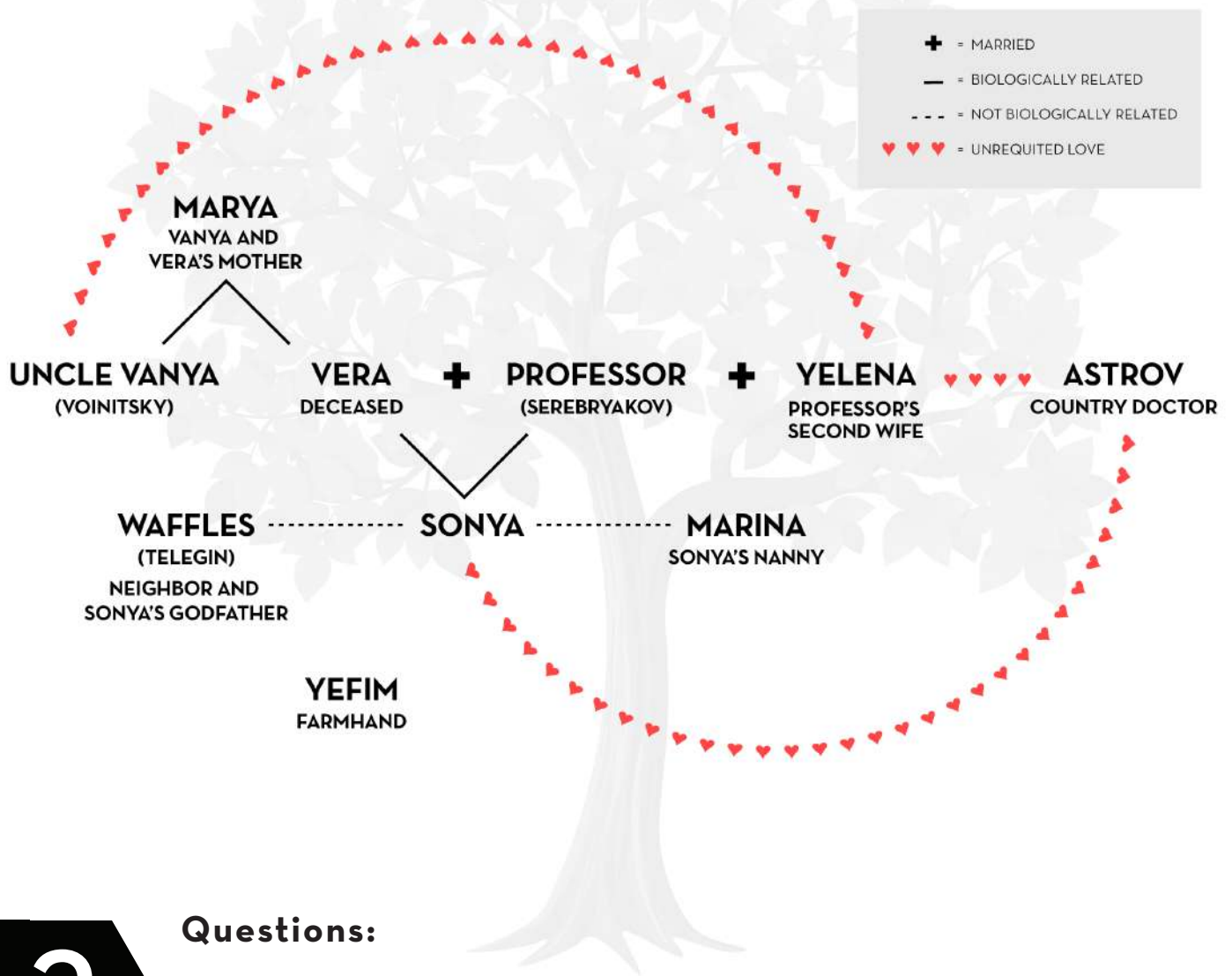
### Questions:

- Why does stripping Uncle Vanya from a specific era help tell the story?
- If you were going to retell the story of Uncle Vanya, where and when would you set the play?
- Can you think of a song, from any time, that sums up the play? Can you think of a song that represents who you are?



## FAMILY TREE

The characters in Uncle Vanya are intimately connected. Below is a family tree that may help you understand those relationships.



### Questions:



- Are there people in your life that you are not related to, but are integral to your family tree?
- After seeing the play, who do you think has the most power in this family? Does the family free reflect that?
- Does the hierarchy in this family affect their relationships?
- Discuss the hierarchy and distribution of power in your own family.

## HELPFUL TERMS

There are several references in *Uncle Vanya* that were familiar to Russian theatre goers in the 19th century, but may be lost to 21st century American audiences. Below are names, cities, and other words you might hear in the play. Try looking up the terms to learn more about them!

**Ostrovsky** - Alexander Nikolayevich Ostrovsky (1823 - 1886) a Russian playwright.

**Batyushkov** - Konstantin Nikolayevich Batyushkov (1787 - 1855) a Russian poet, essayist, and translator.

**Turgenev** - Ivan Sergeyevich Turgenev ( 1818 - 1883) a Russian novelist, short story writer, poet, playwright, and translator.

**Schopenhauer** - Arthur Schopenhauer (1788 - 1860) a German philosopher.

**Dostoevsky** - Fyodor Mikhailovich Dostoyevsky - sometimes translated Dostoevsky (1821 - 1881) a Russian novelist, short story writer, essayist, journalist and philosopher.

**Kharkov** - The Russian spelling of Kharkiv, the second-largest city in Ukraine.

**Kursk** - a city on the Western end of Russia.

**Gout** - an inflammatory arthritis, often found in older males, due to poor diet and other factors.

**Rubles** - The main currency of Russia.

**Kopek** - Copper coins, 100 kopek coins is equivalent to one ruble.

### TIP:

*Skim the play with students to help prepare the class to watch it and see if students can find any other names or words they do not know and look them up!*



*Uncle Vanya* at Portland Experimental Theatre Ensemble (2018)





# ACTIVITIES FOR THE CLASSROOM

## TIP:

Try these activities to connect discussion with hands on learning and fun!

## ACTIVITY #1: IMPROVISATION

Even though Uncle Vanya was written in the 1800's, the events of the play are still very relatable. Use the prompts below to create or improvise short scenes that reflect ideas from Uncle Vanya. Then try reading the corresponding scenes from the play to see how they compare!

- A house guest who has overstayed his/her welcome
- Catching a best friend flirting with your boyfriend/girlfriend
- Confronting a relative or friend who you feel has taken advantage of your generosity
- Confessing to the boyfriend/girlfriend of your sibling that you are in love with him/her
- Listening to a detailed but boring story from someone you secretly admire
- Telling the above story to someone you secretly admire in an attempt to impress

## ACTIVITY #2: TRANSLATION

Below are two different translations of Uncle Vanya. Have your students read or act them out and then answer the following questions: How do the two translations differ? What words are different? Why do you think the Gamm version chose certain words over others? Is the meaning changed by one version? What else do you notice?

### Version #1 - translated by Marian Fell

*A country house on a terrace. In front of it a garden. In an avenue of trees, under an old poplar, stands a table set for tea, with a samovar, etc. Some benches and chairs stand near the table. On one of them is lying a guitar. A hammock is swung near the table. It is three o'clock in the afternoon of a cloudy day.*

*MARINA, a quiet, grey-haired, little old woman, is sitting at the table knitting a stocking.*

*ASTROFF is walking up and down near her.*

MARINA. [Pouring some tea into a glass] Take a little tea, my son.

ASTROFF. [Takes the glass from her unwillingly] Somehow, I don't seem to want any.

MARINA. Then will you have a little vodka instead?

ASTROFF. No, I don't drink vodka every day, and besides, it is too hot now. [A pause] Tell me, nurse, how long have we known each other?

MARINA. [Thoughtfully] Let me see, how long is it? Lord—help me to remember. You first came here, into our parts—let me think—when was it? Sonia's mother was still alive—it was two winters before she died; that was eleven years ago—[thoughtfully] perhaps more.

ASTROFF. Have I changed much since then?

MARINA. Oh, yes. You were handsome and young then, and now you are an old man and not handsome any more. You drink, too.

**Version #2 - translated by Curt Columbus (The Gamm version)**

*A garden. Part of a house and its terrace are visible. In the path by the trees, under one old poplar, a table is set for tea. Benches, chairs; on one of the benches lies a guitar. Not far from the table is a swing. It is three o'clock in the afternoon. It is overcast.*

*Onstage are Marina, a gray, slow-moving old woman, who sits near the samovar and knits a stocking, and Astrov, who walks nearby.*

MARINA. (Pouring a cup of tea.) Have something, dear heart.

ASTROV. (Not taking the cup.) Don't feel like anything.

MARINA. Maybe a thimbleful of vodka?

ASTROV. No. I don't drink vodka every day. Besides, it's too muggy.  
(Pause.) Nanny, how long have we known each other?

MARINA. (Thinks.) How long? Lord help me recall... You came here, to these parts... When was that?... Sonya's mother, dear Vera, was still with us. You were with us two winters before she passed... That would make it around eleven years gone by. (Thinks.) Even more, maybe.

ASTROV. Have I changed much since then?

MARINA. Oh, yes. You were young then, and handsome. You've gotten older. And your looks aren't what they used to be. And I might add, you drink now

# ACT V

## SUPPORTING MATERIALS

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### TIP:

*Have your students read these articles before coming to the performance.*

### ONLINE ARTICLES & VIDEOS

#### AN INTRODUCTION TO ANTON CHEKHOV

<https://www.youtube.com/watch?v=aKKYtByZlx8&feature=youtu.be>

#### CHEKHOV AND CONSERVATION

<http://www.historytoday.com/roland-quinault/chekhov-and-conservation>

#### MOSCOW'S FIRST UNCLE VANYA

<https://americanrepertorytheater.org/node/1054>

### GAMM INSIDER MAGAZINE

Spotlight on “UNCLE VANYA”. An email-based collection of reviews and articles gathered from across the web. Email [susie@gammtheatre.org](mailto:susie@gammtheatre.org) to have it sent to your email address.



*Uncle Vanya at the Arcola Theatre (2011)*



# ACT VI

## EPILOGUE



### THANK YOU!

Thank you for joining us for *Uncle Vanya* and for working with this Study Guide to ensure the best, most comprehensive theatrical and educational experience. Please be in touch if you would like us to visit your classroom before or after you attend *Uncle Vanya*.

Our Education Department provides classes for students of various grade levels, as well as a month-long Gamm Summer Intensive for summer time theatre fun. We hope you will join us for more student matinees at The Gamm!

To book a matinee, contact Tracy at [tracy@gammtheatre.org](mailto:tracy@gammtheatre.org) or 401-723-4266 ext. 111. To learn more about Gamm Education, find us on the web at [www.gammtheatre.org](http://www.gammtheatre.org) or reach Susie Schutt at 401- 723- 4266 ext. 121.

### ABOUT THE GAMM THEATRE

Founded in 1984 as Alias Stage, the non-profit Sandra Feinstein-Gamm Theatre creates the finest of live theater, engaging the audience intensely in current and recurrent issues of consequence. The Gamm further serves the public with educational outreach programming designed to support the theatrical experience, and help sustain and enhance the intellectual and cultural life of its community. Under the leadership of Artistic Director Tony Estrella and Managing Director Oliver Dow, The Gamm is a regionally recognized, award-winning theater and a proud member of New England Area Theatre (NEAT), a bargaining unit of the Actors' Equity Association.

### A LOOK AT THE GAMM'S 33RD SEASON

This season, you'll discover stories of reinvention—of finding new ways forward when the old ones stop making sense. What could be timelier? The line-up includes “seriously funny” masterpieces by two of the modern era’s greatest writers, and a fascinating new work by one of the most brilliant playwrights to emerge in a generation. There’s a remarkable true story of forgiveness and reconciliation under almost impossible circumstances and one of Shakespeare’s most beloved comedies about fleeing corruption to find a more compassionate and meaningful way to live. Together these plays have the potential to help us understand ourselves and others on a deeper level, and perhaps navigate the world more gracefully. We hope you’ll subscribe to our season and be part of this exhilarating journey. I look forward to seeing you along the way.

- Tony Estrella, *Artistic Director*

# COMING NEXT

## A HUMAN BEING DIED THAT NIGHT

BY  
**NICHOLAS WRIGHT**

BASED ON THE BOOK BY  
**PUMLA GOBODO-MADIKIZELA**

COMING NEXT: **MAR 8 - APR 1**

Photo by Peter Goldberg

sandra feinstein-  
**GAM**  
theatre

TICKETS:  
**GAMMTHEATRE.ORG**

"This is not just two people. It is the old South Africa and the new South Africa. It is a test of them both, and of the limits—or not—of forgiveness and empathy." *The Guardian*

DIRECTED BY  
**JUDITH SWIFT**