

A photograph of two men in 19th-century period clothing. The man on the left is younger, with light brown hair, wearing a white shirt, a dark vest, and a dark cravat. He is smiling and looking towards the other man. The man on the right is older, with long, wavy brown hair and a light beard, wearing a blue shirt, a dark vest, and a dark cravat. He is also smiling and looking back at the younger man. They are holding glasses and clinking them. The background is a rustic wooden structure.

**DONMAR**

**behind** the  
**scenes**

# FATHERS AND SONS

BY **BRIAN FRIEL**

AFTER THE NOVEL BY **IVAN TURGENEV**

Written by Alex Crampton

Edited by Sam Maynard

Photography by Johan Persson

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# Introduction

*I first read the play a couple of years ago, and I was floored by it as it seemed to speak to the conversation I was hearing around me about revolution, reform and apathy. As well as asking questions about the generational divide and about what it means to grow up, FATHERS AND SONS talks to us about the road less travelled: the psychology of the revolutionary, and the ways in which life gets in the way of our grander ambitions ... It's one of the best plays I've ever read about the way in which the times we're born into shape who we become.*

**Lyndsey Turner, Director**

FATHERS AND SONS is a novel by Ivan Turgenev (1862), adapted into a play by Irish dramatist, Brian Friel (1987). Turgenev's story is set in a particular moment in Russia's history, at a time when the exploitation of the rural working class could no longer be ignored. Friel's adaptation was written during similar times in Northern Ireland - politically fraught, with a disempowered rural community. Both writers are masters of observation - experts at capturing the inner emotional lives of people, of how that drives their actions. They both come from cultures of strong political feeling.

This is a play about human passions - of passion in political belief and personal relationships, and how the two can find themselves in conflict. Its themes are big: power structures, social justice, global politics and revolution. It examines a social reality where questions around culture, a nation's place in the world, its superiority (or inferiority), and an uncertainty for the future, share something with our own:

*Our young people need to know there is a culture, a strong, broad union, that they can belong to, that is potent, virile and alive. At this time when George and Dave pilfer and pillage our land and money for their oligarch mates, at this time when the Tories are taking the EU to court to stop it curtailing their banker pals' bonuses, that there is something they can do ... Time may only be a human concept and therefore ultimately unreal, but what is irrefutably real is that this is the time for us to wake up ... The revolution of consciousness is a decision, decisions take a moment.*

**Russell Brand (New Statesman, 2013)**

The characters of FATHERS AND SONS are driven by their politics, by their beliefs about the best way to carve out a better future. To understand why these ideas and philosophies matter so much to these characters, we will look at the world they live in - what they are reacting against, and what has shaped their worldview - before turning to Turgenev and Friel, the writers who gave them a voice.

**Alex Crampton**

**Sam Maynard**



## Section 1:

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# Background to FATHER AND SONS





## Reform or Revolution? Two Generations of Russian Intellectual

The industrialisation of the 19th Century transformed the western world: railways opened countries and continents, machinery took the strain off workers, more people could read and write than ever before, more had access to education than ever before, and medical advancement meant that they lived longer. Populations swelled and the standards of living, almost universally, rose. Yet, in all of these fields, Russia remained on the fringes of Europe, dragging behind the tide, anchored in the ancient traditions that held her society together: the **tsar** (autocracy), **religion** (Orthodox) and **serfdom**.

FATHERS AND SONS is set in 1859, the moment when political ideas were firmly turning against these entrenched, social structures of Russia. Two generations of revolutionaries had emerged by this time, battling with different ideologies of how to bring Russia up to speed: the gentlemanly reformers (represented by Nikolai and Pavel), and the radical young nihilists (Arkady and Bazarov):

*'Pavel and Nikolai are of that 1820s/30s generation – they are the liberal forward-thinking men. It's just that, for the 1840s/50s generation that Bazarov and Arkady are a part of, that's not enough. There comes a point when discussing it in parlours isn't going to hack it and you're going to have to **do** something about it. I find it absolutely fascinating because it's going to end with the tsar being assassinated ...*

*So much is happening around the time of the play – the emancipation of the serfs and the Crimean War – which Russia lost ... it's a very strange time. It feels like losing that war damaged something in the Russian psyche, and something needs to – has **got** to change ... and eventually it does.'*

**Joshua James, playing Arkady**

The uncompromising philosophy and movement of the younger generation was gathering momentum, and increasingly militant tones. It would continue to intensify until, just over fifty years later, a full-scale and bloody revolution engulfed Russia – an event that shocked and transformed the whole world. But that revolution didn't erupt overnight – its roots stretch deep into Russia's history. The political feeling expressed in FATHERS AND SONS was stoked by a very particular culture.

### Serfs, Tsars and God – a brief history

From the medieval times of **Ivan the Terrible**, the Tsars ruled as autocrats, with a power ordained from God: answerable to no-one but themselves. The destiny of the realm was tied to the destiny of the Tsar. Moscow, set deep in Russia's interior, was the traditional seat of power. This was an enormous, gargantuan kingdom, spanning two continents. It relied on its vast, deeply religious, peasant population, for its wealth and military might. They toiled the land as free labourers, moving at will, which caused problems for the state. So, in 1580s, the tsar introduced laws restricting their right to move. Peasants became 'serfs' – fixed to certain lands. This was the beginning of Russia's **service state**, where the tsar promised serfs protection in return for their labour. However, in reality, the serfs were ruled with an iron hand. Any attempt at rebellion was violently crushed. For centuries, Russia appeared to mainland Europe as a brutal, barbarous and 'backward' kingdom.

Anthony Calf



This relationship between Europe and Russia took a new turn during the reign of **Peter the Great**, as he prised open her doors. Forging a powerful navy and basing it in the new city of St Petersburg, the centre of power was pulled westwards, to the brink of Europe. Welcoming to foreigners and enthusiastic for western fashions and customs, Peter's tastes were mirrored by a 'Europeanised elite' – an elite embodied by Pavel in *FATHERS AND SONS* – fluent in French, donning the latest English fashions.

**Catherine the Great** carried this Europhile-mantle of Peter's into the 'Golden Age of Nobility', opening universities and schools, encouraging a growth of the 'intelligentsia'. However the tsars suffered a backlash in opening this gateway to Europe. As nobles travelled further into western Europe, the ideas of the **Enlightenment** crept further in – ideas that were fundamentally at odds with Russia's traditions of autocracy, religion and serfdom. Essential to the Enlightenment were the values of logic, rationality and reason – man can avoid the chaos of natural law by entering into a 'social contract' – he abides by the law, and the law protects all within that society, equally. Yet Russia's 'service state' was anything but equal, where your rank in society gave you particular rights and privileges. Serfs were increasingly treated as slaves – heavily taxed, worked, and exploited. Rifts deepened between the nobility and the exploding peasant population, as the French Revolution proved to the western world that the old power structures were anything but safe. Aristocratic landowners – such as Princess Olga in *FATHERS AND SONS* – had to treat their serfs with increasing force, to keep the status quo.

As Russia entered into the 19th Century, a widening group of the educated nobility were aware of this conflict between the ideas of the enlightened, modernised west, and the 'backwards' way Russia was governed. They began to question the unquestionable institutions of Russia, heralding in a new subversive and daring era of political thought.



## 19th Century Russia: A political awakening

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*'The meeting of ideas, the clashing of ideas, seems really important in Russia at this time – politics, philosophies, ideals – these things were the currency of the day. You'd meet someone and it wouldn't be unusual to launch into 'this is what I believe, this is my philosophy, this is how I see the world', and those things happen quite quickly amongst the characters in our play – that part of who a person is is what they believe in, and how they live their life.'*

**Seth Numrich, playing Bazarov**

As Russia finally began to catch up with western Europe, straining through a late modernisation, there was an acceleration in its political thinking. As literacy spread, more of the public could access ideas. The hotbed for this political awakening was the world of literature; books and ideas were poured over in universities (still relatively new to Russia) and discussed through heated conversations in the salons of St Petersburg.

This is crucial to understanding the way in which the characters in *FATHERS AND SONS* engage with each other. Nikolai and Pavel are eager to hear the new ideas that Arkady brings home with him – to keep their finger on the pulse of society. Debates and conversational sparring was how people of the educated classes engaged with, not only each other, but Russian society at large and the wider world. But their opinions also mattered deeply to them – they were part of their identity.

Yet working against this political awakening was Russia's stagnant, repressed social reality. The Orthodox faith (a Russian branch of Christianity) justified the Tsar, who upheld the privileges of the nobility. The traditional power structure – the Tsar ruling over his people – was echoed in country estates across the vastness of Russia. Here, landowners ruled their miniature empires

Elaine Cassidy



as ‘little fathers’ to their peasants and serfs (now making up 80% of the population). Many serf children did not survive into adulthood, and if they did, they faced frequent epidemics of cholera, typhus and other poverty-related illnesses. They still worked the ‘motherland’ by hand, without machinery. They were tallied up as assets on the estate, and could be bought and sold – whipping was still rife. A serf’s standard of living depended entirely on the noble who owned the lands they were fixed to.

This is key to the opening scene of *FATHERS AND SONS*, where characters belonging to the different generations collide on one such country estate – that of the gentrified Kirsanovs. To understand the tensions that quickly arise between them, we need to take a deeper look into their different worldviews.

## THE FATHERS

*‘Now I ask you, where are our sages, our thinkers? Who has ever done the thinking for us? Who thinks for us today? ... situated between the two great divisions of the world, between the East and the West ...’*

**Chaadeav, 1829, ‘Letters on the Philosophy of History’**

In 1812 the **Napoleonic Wars** drove into Russia. After much death, destruction and the burning of both Moscow and the countryside, the invader was defeated. Russian troops marched into Paris, where the upper ranks of the army (such as army captain, Pavel Kirsanov, in *FATHERS AND SONS*) witnessed firsthand the conditions of Western Europe as an alternative to Russian society. They travelled the continent on these military campaigns, bringing back to Russia the philosophies of **Hegel** and the **Romantics**. They believed that the unstoppable forces of history were carrying the Russian people to a higher form of themselves – and by embracing western Europe’s revolutionary values of equality, freedom and brotherhood, gentle reform could usher Russia into its future as a truly civilised, truly enlightened nation of the modern world.

Russia was clearly in need of reform, but these ‘Children of 1812’ were increasingly frustrated with a Tsar who was failing to deliver that change. Taking matters into their own hands, they formed secret societies to ‘awaken Russia’, with the more extreme groups – the **Decembrists** – drafting proposals for the reorganisation of Russian society, inspired by the principles of the US constitution. Ideas about returning land ownership to peasants and serfs were considered radical, but nevertheless emerging. Pushed into action in 1825, these rebels refused allegiance to the ascending Tsar, **Nicholas I**, believing his rule an abuse of the constitution. A battle ensued, and they were forcefully crushed.

The failure of this rebellion led to a strong reaction from Nicholas I, who returned to the traditions of ‘God, King, Country’, reimagining Russia’s glorious past and a harmonious co-existence between the Tsar and his subjects. Tightening censorship tried to silence the voices of dissent. Opponents to the tsar were denounced, imprisoned, exiled and harassed. This ‘dark night of Nicholaevan Russia’ was further dampened by the collapsed **Spring of Nations** in 1848. The revolutionary ideologies and feelings that had been circulating through the world came to a head, in a year that saw revolts erupt across Europe. These attempts to restore social balance were crushed: when ideals hit reality, traditional values were too deeply set, and the bourgeois triumphed. The failure of such strong revolutionary momentum was a blow to the progressive thinkers of Russia – liberal westernizers, such as Pavel and Nikolai.

The loss of the **Crimean War**, in 1856, was confirmation that the old ways had failed. Russia needed change, more than ever, but the new generation felt that their fathers were not up to the task. Something new was needed. This was the seeding ground for the ‘new men’ of the Russian intelligentsia, and their radical brand of politics.



## THE SONS

**Alexander II** ascended the throne in 1855, lifting censorship and releasing liberal-thinkers from their oppression. This freer atmosphere witnessed a flourishing of political and artistic thought – many of the masterpieces of Russian literature were written at this time. Universities and salons were once again buzzing with ideas, which society drank up. However, there was a new faction to this educated class:

*'St Petersburg university had only recently opened its doors to non-aristocratic students – it was just beginning to be accessible to people of other classes. Bazarov would have been one of those showing up in an aristocratic world, one of money and class. He wasn't of that world but was incredibly intelligent, the top of his class studying medicine and natural sciences which was the cutting edge. It was an exciting time of scientific and medicinal experimentation and research – the time of Darwin publishing his 'Origin of Species' – a time when the natural world was coming under a different type of scrutiny, when people were understanding the world in a different way.'*

**Seth Numrich**

Seth Numrich



Taking their cue from this radical new science, this generation believed that knowledge could only be gained through observation. You could only trust what you could detect, in the world. What reality 'proved' to them was that Russian society was rotting away: the gentry were still clinging onto their land and wealth, with serfs still suffering famine, disease and extreme poverty. A chasm opened up between the old liberals and these young men of the new world, represented in *FATHERS AND SONS* by Bazarov and Arkady. With an increasing number in their ranks from less privileged backgrounds, they were more attentive to the wealth of the nobility. The old guard were mostly gentlemen, and landowners, who were reimagining the reorganisation of society with their miniature empires still intact.

*Susan Engel*





Phoebe Sparrow



The new men were a new breed of Slavophile (favouring the *Slav*, the Russian native), wishing to position themselves closer to the peasant masses. They rejected aristocratic gentlemen like Pavel, who imitated the west and were dependent on Europe to provide Russia's solutions for the future. It was no longer enough to sit on the liberal fence:

*'Words that come so easily to lips like yours ... they have no meaning in Russia. They are imported words. Russia doesn't need them. But what Russia does need – and action will provide it, Pavel Petrovich, action, not words – what Russia does need is bread in the mouth. But before you can put bread in the mouth, you have got to plough the land – deep.'*

**Bazarov to Pavel (1.1)**

A movement was gathering momentum, where the young felt that corruption was so entrenched, so severe, that gradual reform could not cure it. Any promise of change still favoured the rich. What was needed was a total overhaul in the foundations of Russian society. Eradicating everything, starting afresh from nothing, was the only solution. Turgenev, responding to this movement, gave it the name nihilism in his novel. Bazarov and Arkady belong to an underground nihilist cell at university, a cell who 'question all received ideas and principles, no matter how venerated those ideas are'. Tsar, aristocrats, church – and most outrageous, serfdom – all needed to go. These new men were more militant, more extreme, than their fathers:

*'... that is not how real change, radical change is brought about ... The world won't be remade by discussion and mock battles at dawn ... we're long past the stage of social analysis. We are now into the era of hostilities – of scratching, biting, mauling, cutting, bruising, spitting.'*

**Bazarov (2.2)**

## Road to Revolution

FATHERS AND SONS is the moment when tension between these two generations is at its peak, on the cusp of great change. Serfdom is the touchstone issue of the day. Many landowners believed in the emancipation of the serfs (releasing them from their legal bonds to the land), but not all believed the land itself should be cut out of the estates and handed over to the peasants, who relied on it for their survival.

Just two years after the novel is set, in 1861, the Tsar (under overwhelming pressure) decreed that Russia's 23 million serfs were to be freed. However, the land was to remain with nobles, and serfs could only 'lease' it. Change was, once again, compromised – and in favour of the rich. The crushing of a large-scale Polish rebellion in 1863 was the death knell of hope in reform from above. The elites could not fight for social justice on behalf of the people – that was not their place, or their right. They had to awaken the people to their own oppression – enable workers to think for themselves, enable them mount their own revolution, from the ground up. And, though it took more than half a century, revolution did come to Russia in the early twentieth century:

*'Among the key factors behind the exceptionally bitter social revolution in 1917-21 were memories of serfdom and its legacy, and the wide cultural gap between European elites and Russian masses. On Europe's periphery, one paid a high price for both power and powerlessness.'*

**Dominic Lieven**

Caoilfhionn Dunne and  
Anthony Calf





## An Introduction to Ivan Turgenev

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**Ivan Turgenev (1818 – 1883) is one of Russia’s literary giants. One of the Russian ‘realists’, he rejected any formal political movement – wishing instead to capture the world as he experienced it, and not distort it through an ideology. Yet his work was still driven by a keen moral and political conscience.**

*Fathers and Sons* (written in 1862) is considered to be his finest work, and a masterpiece of modern times.

Varvara Petrovna – Turgenev’s mother – was a determined woman. She survived neglect by her mother, attempted rape by her stepfather and a viciously strict upbringing by her uncle to inherit an expansive property. Aged 26, she was in charge of numerous estates and tens of thousands of serfs:

*‘... whom she ruled with a brutality which rivalled that from which she herself had suffered. She identified herself with the Tsar and referred to her peasants as ‘subjects’. She was not only tyrannical but ogreish. For the slightest deviation from her orders, and sometimes on trumped-up pretexts, she would have her people flogged or ship them off to Siberia’*

**Edmund Wilson, p.10**

Jack McMullen



Ivan and his siblings were the result of a loveless marriage. Their father was blackmailed into marrying Varvara Petrovna, for her money, and was consistently unfaithful to her. The children were consequentially beaten, threatened with disinheritance, and 'systematically persecuted' by their mother. Turgenev's literary career came about by financial necessity – he was refused allowance by Varvara Petrovna and had to make his way as a jobbing writer. Yet his mother fed his work in several ways. She appeared thematically – 'a force of evil so powerful and so audacious that no resistance to it is possible – a force that, as long as his mother was living, appeared in masculine form.' Her attitude to serf-holding also stoked Turgenev's ideological fires, with which he wrote his breakthrough work – *A Sportsman's Sketches* (begun in 1847).

Turgenev – often identified as a **western liberal** – believed passionately in the abolition of serfdom, covertly criticising the values of a paranoid tsarist regime, despite the tightening hold of censorship. His praise for Gogol was one step too far, and Turgenev was sent into exile for 16 months (in 1852) on the enormous **Spasskoye estate** – residence of his mother, and a place of painful memories. Edmund Wilson writes:

*'Spasskoye for Turgenev was a block of his past; he had grown up in it, been maimed by it, escaped from it ... he had never been at home in Spasskoye, so he was never really to feel at home anywhere.'*

From here Turgenev was also responsible for managing the 30,000 acres of property he had inherited. He immediately freed his serfs and tried to lease his land to the local peasants, instead of taking their labour. As we see with Nikolai in *FATHERS AND SONS* – which he would write a decade later – Turgenev could not handle the task before him, occupying himself around the house with his writing or hunting, and palming off his estate management duties to his uncle. Once freed from exile, Turgenev avoided Spasskoye at all costs, planting himself instead in St. Petersburg or beyond. The 'terrible weight, the lasting effect of Spasskoye' influenced much of Turgenev's troubled relationship with Russia and pushed him towards Western Europe – which he was to come under constant attack for. In Edmund Wilson's words:

*'Turgenev – in the teeth of the Populists, the mystical Slavophiles and the official reactionaries – remained firmly a 'Westernizer'. He never ceased to compare Russia with Europe, to see it in the perspective of history, to estimate Russian possibilities in terms of the preliminary conditions that had made Western institutions possible.'*



## An Introduction to Brian Friel

**Brian Friel is generally considered to be the greatest living English-language dramatist. Born in County Tyrone, Northern Ireland, in 1929, he has written more than thirty plays in a career spanning six decades, the most celebrated of which include *Philadelphia, Here I Come!* (1964), *Faith Healer* (1979), *Translations* (1980) and *Dancing at Lughnasa* (1990).**

His affiliation with the Russian masters began in 1963, when he was exposed to the work of Chekhov, studying under Tyrone Guthrie in Minneapolis. Here, his dramaturgy – his understanding of the *mechanics* of plays, how they work – was cultivated. Observing from the backrows, the young writer's understanding of the practice and production of theatre was developed. He reflects:

*'I learned, in Guthrie's own words, that theatre is an attempt to create something which will, if only for a brief moment, transport a few fellow travellers on our strange, amusing, perilous journey... I learned that the playwright's first function is to entertain, to have audiences enjoy themselves, to move them emotionally, to make them laugh and cry and gasp and hold their breath and sit on the edge of their seats.'*

From then on he found constant inspiration in novels and short stories from 19th Century Russia, and turned frequently to Chekhov and Turgenev – two writers close to the theme of serf Emancipation and a changing Russia. His first Turgenev adaptation was *Fathers and Sons* (1987), which he carved into an entirely new creation – an adaptation which sits firmly at the forefront of the Donmar's production:

*'Friel's adaptation of Turgenev's novel is utterly his own: whilst retaining the battle between the generations which characterises the original, he's altered the timeline of events, relocated the action of the book and appraised the characters with fresh eyes. In the novel, Turgenev's contempt for the character of Piotr, the young stablehand, is palpable. But Friel has taken the boy under his wing, giving him some of the play's best lines and establishing a rich and credible relationship between him and the rest of the household. And even though we've referred to the Turgenev in rehearsals, we quickly put the novel away so that the focus could be on the play Friel has written: our first loyalty is to the adaptation rather than the original.'*

**Lyndsey Turner**

The point of contact between gentry and the rural working class is a feature of Friel's writing. Siobhan McSweeney, playing Dunyasha observes that he has taken Turgenev's characters – particularly the 'minor', lower-class characters – and made them 'fuller, richer than they are in the book, especially Dunyasha. She's been given a whole inner life and through line.' It is also unsurprising that Friel was drawn to the character of Bazarov, and what that figure does, in terms of dramatic action. Many of his plays, Bernard O'Donoghue observes, introduces 'a disruptive, foreign element into the home place which involves a shaking up of provincial certainties and traditions. As in Chekhov, it makes people see that they must change; but it is by no means certain that they will be able to do so.'

It is in the emotional dynamism of the play, its formal elements and the lyrical qualities that flow strongly through it, that we can perhaps sense Friel at his strongest. He has praised Turgenev in fashioning 'a new kind of dramatic situation and a new kind of dramatic character where for the first time psychological and poetic elements create a theatre of moods and where the action resides in internal emotion and secret turmoil and not in external events.'

The characters of *FATHERS AND SONS*, in their inner worlds and emotional conflicts, are the beating heart of this adaptation, and the Donmar's production.



## Section 2:

# The Donmar's Production



David Fielder

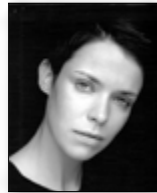


## Cast and Creative Team

### CAST in order of speaking



Duniyasha  
SIOBHÁN  
MCSWEENEY



Fenichka  
CAOILFHIONN  
DUNNE



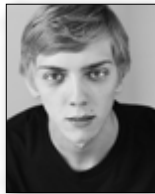
Pavel  
TIM  
MCMULLAN



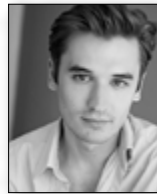
Prokofyich /  
Timofeich  
DAVID FIELDER



Nikolai  
ANTHONY CALF



Arkady  
JOSHUA JAMES



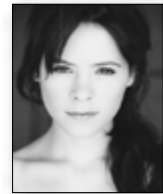
Bazarov  
SETH NUMRICH



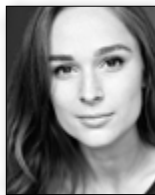
Piotr  
JACK  
MCMULLEN



Princess Olga  
SUSAN ENGEL



Anna  
ELAINE  
CASSIDY



Katya  
PHOEBE  
SPARROW



Vassily  
KARL JOHNSON



Arina  
LINDY  
WHITEFORD

Fedka  
CAI CHAN SING  
MAX MASON  
HARRISON SHARPE

### PRODUCTION

Director

LYNDSEY TURNER

Designer

ROB HOWELL

Lighting Designer

JAMES FARNCOMBE

Sound Designer

CAROLYN DOWNING

Composer

ALEX BARANOWSKI

Casting

ALASTAIR COOMER CDG

Production Manager

KATE WEST

Company Stage Manager

LAURA DRAPER

Deputy Stage Manager

CHARLOTTE PADGHAM

Assistant Stage Manager

HEATHER CRYAN

Assistant Director

JOSH SEYMOUR

Dialect Coach

MAJELLA HURLEY

Costume Supervisor

ANNA JOSEPHS

Props Supervisor

LISA BUCKLEY

## An Introduction to the Characters

*'FATHERS AND SONS seems to me to be a story about generational conflict. Two university friends from radically different social backgrounds find their relationship tested by the events of a single summer. As students at the university of St Petersburg, they both belong to a revolutionary cell of nihilists, intent on changing Russia for the better. But when term ends and they begin to spend time with each other away from the context of their cell, the tensions which sit underneath their friendship grow ever more apparent. The differences between them in terms of upbringing, social class, attitude to their parents and to the women they meet begin to matter more than the things they have in common. And soon they find themselves battling not only their parents (and in particular the political apathy of their fathers) but each other. The play asks whether it's possible to be loyal both to our parents and to our own generation.'*

*Almost every character is in tension with the time in which the play is set: from Piotr the stablehand who dreams of leaving his sleepy rural life behind and joining the action in the capital city to Princess Olga, a woman who grew up under the brutal regime of Catherine the Great and who believes that standards have been slipping ever since ...'*

**Lyndsey Turner, Director**

### The KIRSANOV Estate

#### ARKADY NIKOLAYEVICH KIRSANOV (Joshua James)

*He's a complex character. He belongs to the 'cultural elite' in Russia at the time, a member of a family that are kind of the minor aristocracy. So he would have been able to go to university and the path of his life is set out before him – he is going to take over from his father, he's going to end up running the estate. That's his destiny.*

*But he goes to university and meets Bazarov, who completely changes everything for him, who explodes his mind a little bit, and he decides that he wants to take his life into a completely different direction. So he's torn in two – he has got the weight of history and of his family on him on one side, and then he's got the desire to instigate a revolution in Russia. He's fascinating.'*

**Joshua James**

Arkady has just graduated from St Petersburg university, and is returning to his family's estate in the country. Raised by his father Nikolai and uncle Pavel, he has had everything at his fingertips – exposure to European ideas and culture, a first-rate education, a liberal upbringing – and a comfortable life on a sizeable estate. Now galvanised with new political ideas from his life as a student, Arkady is determined to be taken seriously by his family, and most importantly by Bazarov – the dark, intense star of the university's most radical, revolutionary circles;

*'Arkady's mum has died, it's not been easy. Nikolai is a good father but he's been emotionally absent and suffering the loss of Maria. So Arkady has floated around and been a bit of a loner. It's left him susceptible to Bazarov's ideas and charisma – it's no wonder he latches onto someone who is so headstrong and inspiring ...'*

*But then, what does Arkady have that Bazarov needs? Arkady is brilliant as well. He's very intelligent, quick, witty – he has a real emotional intelligence that Bazarov doesn't have – he comes from a very different place to Bazarov and so has a slightly different perspective on everything.'*

**Joshua James**



**NIKOLAI PETROVICH KIRSANOV (Anthony Calf)**

*'He's a man that's lived with a loss and a grief for about 12 years, deeply in love with his wife who died, trying to hold his life together.'*

**Anthony Calf**

Suffering the loss of Maria and raising Arkady alone, Nikolai is the head of the Kirsanov estate – a landowner. A warm, generous man, Nikolai is one of the forward-thinking liberals of the 1840s – inspired by the logical, egalitarian ideas of the Enlightenment, in favour of a more just and balanced society. Agreeing with the need for reform, Nikolai has taken the initiative for change by leasing back his lands to the local peasants – but is beset with problems:

*'He's running an estate he's not equipped to handle. Politically, he's quite forward in his thinking, but is scuppered whenever he tries to delegate responsibility to people who he thinks should – politically – have that authority. He's somebody who doesn't really realise that the problem is him, and not so much the people that he's blaming. He sees a change in the political scene and he tries to react and thinks 'that's all sorted out' ... but actually, it's not.'*

**Anthony Calf**

Anthony Calf



Tim McMullan



### PAVEL PETROVICH KIRSANOV (Tim McMullan)

*'Oh, you know Pavel – killing time, as he says himself – walking – reading ... going to his English tailor and his French barber – thinking his own very secret thoughts ...'*

**Nikolai on Pavel, 1.1**

Dashing army captain and aficionado of obscure English literature, Pavel Petrovich would have travelled throughout Europe during his military service, and witnessed first-hand the ways of Western Europe. Having soaked up the Romantic ideals, languages and fashions of Paris and the West, Pavel is now living on his brother's estate in provincial Russia, finding himself increasingly out of sync with the times. Ridiculed by Nikolai's staff as the 'Tailor's Dummy', Seth Numrich observes:

*'If there was the 'cartoon version' of a provincial aristocrat, that would be what he is – the way he dresses himself, grooms himself, everything about his physical appearance – he makes a specific effort to appear from a certain class, and not only a Russian class but a European one – almost English, with a French affectation.'*

Like Nikolai, he suffers the heartbreak of a lost love, and has chosen a reclusive existence in the Kirsanov house.



Caoilfhionn Dunne



### FENICHKA FEDOSYA NIKOLAYEVNA (Caoilfhionn Dunne)

*'Fenichka is the outsider I suppose, at the beginning of the piece. She's kind of in limbo, and is waiting for her position to be chosen for her by this house, for her to be accepted and then she can make that full transition to being the lady of the house.'*

**Caoilfhionn Dunne**

Despite her being the same age as Arkady, Fenichka finds herself, at 23, the mother of Nikolai's illegitimate son as well as head housekeeper for the Kirsanovs. She has just moved into the main house from the damp laundry room, but is uncertain of her present and anxious for the future;

*'It's an unfortunate position to be in because you never know where you are – or who you are, in a society that's so grounded in status and class – when you float in the middle you are a nobody. It's almost like living in America with no social security number – what is your existence – do you exist? ...'*

*'She has no options ... no-one asks her what she wants. She just has to make the best decisions she can around others' choices... And then these young men return from university, full of ideas and vitality – she hasn't lived around that, and it affects her.'*

**Caoilfhionn Dunne**

### PROKOFYICH (David Fielder)

*'Prokofyich never changes ... Prokofyich prefers the old ways, the old formalities.'*

**Arkady on Prokofyich (1.1)**

Prokofyich is the head of staff on Nikolai's extensive estate. He is of the older generation, from the times of the 'great nobility'. David Fielder observes, 'he really is the kind of person who believes he's more class than the rest of the family – he's worked there for a long time, and he doesn't exactly feel like he owns the place ... but the most important thing to him is the family name.'

Siobhán McSweeney



### DUNYASHA (Siobhán McSweeney)

*'I think its important you have her in the play – as a contrast of what love, and feelings, and willfulness can do .... they can actually lead to happiness. Not just crying and typhus and singing Te Deum in an empty room. How can you have somebody so willful who actually takes orders? It's almost sad to see her as someone who doesn't recognise the need to question the hierarchy.'*

**Siobhán McSweeney**

Another young female servant of the house, the play opens with Dunyasha confiding in Fenichka her hopes for the future, her yearning for real love, real companionship. She becomes besotted with Bazarov, the tall dark stranger who returns from St Petersburg with Arkady;

*'Her love for Bazarov is something quite real and something that destroys her. It's not created in a vacuum – she has a crush and he turns it into something else – in her head. But he can do it without any responsibility – he doesn't have to take any responsibility for his actions – regardless of all his talk. She's still only a servant.'*

**Siobhán McSweeney**

### PIOTR (Jack McMullen)

*'They live not too far from Petersburg and he's been a few times and just idolises the way of life there – its completely different to his country life, so he tries to emulate their fashion. I think he dreams of moving there one day.'*

**Jack McMullen**

Apple of Nikolai's eye and the bane of Prokofyich's, Piotr is the youngest servant in the Kirsanov house. Putting up with his dull rural existence by doing as little work as possible, Piotr is part of the new generation, more aware of himself as an individual – sporting multicoloured hair, a turquoise earring and a sarcastic attitude.



## The BAZAROV family

### YEVGENY VASSILYICH BAZAROV (Seth Numrich)

*'My grandfather was a serf, Pavel Petrovich. I believe I have some knowledge of the Russian people.'*

**Bazarov, 1.1**

The leading firebrand of St Petersburg University, Yevgeny Bazarov is top of his class for medicine and natural sciences, transformed by these new, cutting-edge ways of seeing, analysing and understanding the world. He has entered the aristocratic, moneyed world of education despite a humble upbringing of meagre means. The son of a military doctor, he grew up in provincial Russia with the social realities of serfdom at his doorstep, informing his passionately political worldview:

*'Bazarov would have been at the front of that movement and that push – the younger generation ushering Russia into that new era, with a different view on life and a different approach to political activism. It was in response to the world around them – witnessing the severe imbalance in class, and corruption in the political system and reacting strongly against the aristocracy. It's not good enough to be saying all these things about what we want to do for Russia, as we're not actually doing them. Really what we have to do is break everything down, start from scratch, and reorder society.'*

**Seth Numrich**

Yevgeny and Arkady find friendship through their revolutionary beliefs, returning to Arkady's home for the summer break – even though Yevgeny hasn't visited his own parents for 3 years. Immersed in the privileged world of the Kirsanov's, Yevgeny struggles with social attitudes he sees and quickly finds himself at the heart of family tensions;

*'Bazarov holds ideas and philosophies that, in certain cases, no one's ever heard before, or have imagined that way of viewing the world. Bazarov acknowledges that has a certain kind of weight. He enjoys, or relishes, dropping these philosophical bombs into a garden party and seeing how they land on people – he has a certain joy in tearing down how other people view the world, how they live their lives ...*

*But he's also just met someone in Anna who's rattled him in a certain way – so he's at a kind of precarious position when he comes back to see his family, and because of that he feels he needs to hold on even stronger to everything that he thinks he believes in, and part of that is feeling like he's above emotion, he's above affection. He feels like those things aren't useful or necessary and so that he can shut off that part of who he is as a person so he can commit himself to what he believes in. Its hard to watch this character try to grapple with that – its even harder trying to figure out why he's trying to do what he's trying to do, and what he thinks he's going to be able to achieve if he can stop himself being a human being.'*

**Seth Numrich**

**VASSILY IVANYICH BAZAROV (Karl Johnson)**

*'How do I pass the time? I'm a bit like ancient Gaul: I'm divided into tres partes, as our friend Caesar might put it. One part is the reader. Another part is the gardener. And the third part is the practicing doctor – even though I'm supposed to have retired years ago ... My reading is all medical reading. My gardening is all medical gardening – I believe I have the best garden of medicinal herbs in the whole province. Nature itself as healer – it's the answer, you know. As our friend Paracelsus puts it: I trust in herbis, in verbis et in lapidibus.'*

**Vassily (1.3)**

One of the upwardly mobile in Russia's rural population, Vassily nevertheless comes from a poor background and has just one real servant to his household. Having served as a medic in the Russian army, Vassily uses his limited medical knowledge to treat his local peasant community, and is paid back in eggs. His training is leagues away from that of his son, Bazarov. Unable to afford man-made medicines, Vassily has turned to the natural world and the healing qualities of plants. He would not make the connection between the constant epidemic outbreaks and the appalling sanitation of his local area.

Vassily and Anika have not seen their son for three years, for his entire time at university. They would have scabbled together everything they could to pay for Yevgeney's private education.

Karl Johnson





Lindy Whiteford and  
Joshua James



### ARINA VLASSYEVNA BAZAROV (Lindy Whiteford)

*'Well. Before we eat this evening, a local priest, Father Alexei, is going to call on us. At your mother's request. She's a very devout woman, as you know, Yevgeny ... If you'd like to attend, please do. I can't tell you how grateful your mother would be if you did.'*

**Vassily on Arina (1.3)**

Wife to Vassily and mother to Yevgeny, Arina is desperate for news of her son's university life when he visits home, with Arkady in tow. Like many of Russia's rural population, she is deeply religious – an observer of the Russian Orthodox faith.

### TIMOFEICH (David Fielder)

*'He's been a tower of strength to me, old Timofeich. I don't know what I'd have done without him.'*

**Vassily on Timofeich (2.2)**

Tower of strength or decrepit ramshackle servant, Timofeich has probably served Vassily and Arina for decades. He knows them both extremely well, and shuffles around their humble house as best he can.

### FEDKA (Cai Chan Singh / Max Mason / Harrison Sharpe)

*'For God's sake, Fedka, will you put something on your feet. Timofeich, take this urchin away and dress him correctly. Arkady will think he's staying with primitives.'*

**Vassily (1.3)**

The butcher's second son, with a running nose and not a shoe to his name. Fedka is a serf from local village, hired to impress on the special occasion of Arkady and Yevgeny's visit.

Elaine Cassidy



## The ODINTSOV Family

### ANNA SERGEYEVNA ODINTSOV (Elaine Cassidy)

*'Anna's very honest, direct, open – her life is very simple, in a way, its very ordered. She's very good at compartmentalising ... because she kind of gave up her life, or what her life could have been, at a very young age for survival ... she's adapted to all through needs-must.'*

**Elaine Cassidy**

Anna was orphaned at just 20 years old, left with a mountain of debts by her gambling father and responsible for her 9 year old sister. They suffered extreme poverty for two years until Anna received a marriage proposal from an old, wealthy gentleman:

*'... she thinks it makes sense, because – it saves them, in a way. She doesn't marry for love, its more for practical reasons ... love wasn't really available to her because she didn't have that privilege.'*

**Elaine Cassidy**

They were only married for 6 years before her husband died, leaving her an extremely wealthy widow in charge of a vast estate, and thousands of servants. Anna discovers a friendship between her mother and Maria Kirsanov – Nikolai's late wife – and makes contact with him. She finds herself welcomed into the world of the Kirsanov family just as Arkady is returning home from university.



### KATYA SERGEYEVNA (Phoebe Sparrow)

A wealthy young lady of 18, Katya has been raised on the Odintsov estate, accomplished in the arts and exceptionally schooled – yet isolated from the wider world:

*'She's had no interaction with people of her own age in her own social standing. She only comes into contact with tutors and serf children from the estate. She's got this old aunt Olga who doesn't even know that she exists, and Anna who is busy on the estate and always out and working ...*

*I don't think she registers it as loneliness – she knows she's bored, and she's stifled, and she's like a coiled spring but she's not really unhappy because she doesn't know what unhappiness is, just as she doesn't know what being ecstatic is. She goes to the Kirsanov household and things are opened up to her so that she can finally feel this whole spectrum of emotion... there's no one she's sparring with until she meets Arkady ...*

*When Katya arrives at the Kirsanov household, she doesn't have that sense of male dominance – she'll go up and talk to Nikolai immediately. She understands age hierarchy, and is respectful of that, but less so the male-female divide. She's grown up in a family of all-women, which apparently wasn't that uncommon. She's got strong women around her.'*

**Phoebe Sparrow**

### PRINCESS OLGA (Susan Engel)

*'She's a bit universal ... she represents a previous generation, and how previous generations don't approve of **anything** – because everything was different in their day.'*

**Susan Engel**

Princess Olga is the elderly aunt of Anna and Katya, miserable and angry in her old age and losing her wits – but comforted by memories of flogging in the good old days. Possibly inspired by Turgenev's tyrannical mother, Princess Olga is symbolic of the old order – aristocratic, authoritative, and practiced in handling her serfs with a forceful hand, and a whip;

*'they prevented the freedom of the serfs for quite a long time ... they didn't win, as it were, but they tried to prevent it from happening.'*

**Susan Engel**

# Rehearsal Diary

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## Rehearsal Diary of Josh Seymour, Resident Assistant Director

### WEEK ONE

**Our first day of rehearsal for *Fathers and Sons* begins with the traditional meet and greet, the large company and creative team mingling with the office staff in the Green Room and sampling the Donmar's typically fabulous spread of welcoming pastries. We then move to the rehearsal room, its blank walls eagerly awaiting the myriad period photos and imaginative work on the play that will gradually cover it as the week progresses.**

We continue with a low-pressure yet hugely exciting readthrough of the play, it becoming immediately apparent what an outstanding job the Donmar's casting department has done in assembling a cast of superb vitality and individuality. We also play our first furious game of quickfire Articulate, a bonding activity which gets our brains working and sets in motion a collective mission to improve our time score as the week goes on.

Over the course of the week, we gradually explore the entire play using two contrasting exercises. We comb the entire play as a group, reading a page at a time and then listing the facts about the world and the characters have been established through that page, and the questions raised by those facts. We sift these questions by character and household throughout the week, with no pressure to answer them yet, knowing we will need to tackle them during the process in order to build as complete a picture of the world of the play as possible. These questions can be as general as

"what would the weather in Russia be like at this time of year?" to the highly specific: "how long would it have taken Anna to travel by carriage to the Kirsanov estate?"

The second exercise involves the cast recording each scene as if it were a radio play. We then play the recording while the actors are free to instinctively and impulsively exist in the scene, reacting to the other characters, released from the burden of holding the script and

simply responding to the stimulus of their recorded dialogue. This allows the actors to have the bodily experience of being in the action of the play, and enables the observers to see relationship dynamics and physical shapes beginning to form. Lyndsey notes these interesting moments as they occur and brings a forensic eye for detail to our discussion of the exercise, for example, noting when an actor's feet instinctively move in reaction to a particular line or thought. This exercise helps us to start thinking about the physical geography of the play and how moments of change occur and can be marked.

Later in the week, we begin to create a timeline, dividing the wall of the rehearsal room into the months over which the play occurs and the years prior to the commencement of the action. Each actor is armed with a pile of post-it notes and embarks on a personal mission to begin filling the wall with useful dates and events for their character. We then break into small groups, according to the family groups in the play, and begin to answer some of the questions raised by the week's work. This requires a combination of research and imagination, and opens up all kinds of fascinating discussion

Joshua James  
and Seth Numrich





about how the characters lived. There is a particularly telling moment when Susan, Elaine and Phoebe, playing the meticulous women of the Odintsov family, look over from their neatly organised work station to the table where the chaotic Kirsanov household is based, to see that group of actors noisily engaged in discussion, their papers in disarray. The entire company is amused by the way that their approach to the task mirrors exactly the way their characters live their lives.

*We end the week with the encouraging sense that we have made a strong start at discovering the world in which the characters exist*

As the week draws to an end, we create an enormous map of Russia on the floor, drawing out the boundaries of the characters' lives. The cast are encouraged to think about where they live, the furthest they have travelled, and how big their world is – what are the landmarks they know and journeys they make? The map gradually becomes populated with detail of the characters' lives, provoking us to imagine the orbit of each character. We conclude our trawl of the entire play for facts and questions and have soon made an initial exploration of each scene using the recording exercise. We end the week with the encouraging sense that we have made a strong start at discovering the world in which the characters exist, and we depart for the weekend with eagerness to dive further into the imaginative exercise of answering the many questions we still have yet to consider.

## WEEK TWO

**O**ur second week of rehearsal sees us beginning to construct the play's architecture and delve into the histories of the characters' lives. We start the week with a visit from playwright Rory Mullarkey, who also happens to be a Russian scholar and Latinist. He gives us a lesson in pronunciation, focusing on the names of the characters, before offering helpful guidance to Karl Johnson, playing the Latin-loving Vassily, on why the character uses the proverbs and phrases he does, and how best to pronounce them. Rory goes on to discuss his personal experiences of Russia, and his interpretation of the Russian character, offering us insights which assist with our understanding of the play.

After this, the company begin the process of assigning events to the scenes of the play. This involves a close read-through of the scene by all of the actors involved in it, with a discussion after each section during which we gradually agree on where the events fall on each page. An event is a moment where the situation changes for every character in the room: it's a way of achieving consensus of the 'story' of the scene. Once the location of an event has been agreed by the company, we give it a title which describes the focal point of that particular moment of change. For example, the second event of the play falls on the stage direction "Dunyasha spreads out under the sun", as it marks a moment of change for both characters on change. The title we have given the event, "Dunyasha breaks the rules," explains the reason why it is an impactful moment (she's a servant so she really shouldn't be taking a break mid shift!). Throughout the week we proceed with this exercise until we have covered each scene. It requires every line of the play to be viewed under a microscope for its potential dramatic charge. This allows us to forge a clear shared understanding

of the play's ebbs and flows which will be helpful when we come to bring it to physical life.

Whilst this work is continuing in the main rehearsal room, each actor has an individual session in another space to construct their character's biography and answer the remaining questions which pertain to their role, taken from the mammoth list of questions we compiled during the first week's work. This work fills in gaps in our understanding of the characters' lives and provokes myriad further questions to ponder. These sessions begin to take on the quality of a therapy session as the cast enthusiastically dive into their characters' backstories and psychologies. At the end of the week, we have successfully created complex and fulfilling biographical documents for all the characters, and the entire play has been thoroughly 'evented' to mark the shifts within it. This gives us a sturdy skeleton structure for the play from which to work alongside plenty of characterful meat to put on its bones – all of which will serve us well when we come to the detailed scene work awaiting us next week.



## WEEK THREE

**We begin the week building upon our work on the events within the play, examining each scene in turn and trying to determine what each character is attempting to achieve at each moment. This process offers the actors playable, practical guidance with which they can chart their characters' relationship with and reaction to the changes in circumstance going on around them.**

Our discussions throw up numerous possibilities, and we are careful not to simply opt for the most obvious: for example, the scene in which Nikolai 'proposes' to Fenichka is made more dramatic if neither of them enter the garden with the expectation that a proposal might be forthcoming, concentrating instead on cleaning up after the party. Similarly, thinking about how common or otherwise a situation might be for the characters also has an impact on the intentions which we decide upon – if it is unusual for Fenichka and Nikolai to be left alone in conversation, they will behave differently with each other than if it is an everyday occurrence.

We spend a useful session discussing the dynamics of the early argument which introduces the concept of nihilism, pivotal to the plot, into the play. We explore how to inject a sense of the characters finding excitement and stimulation through the discussion of ideas, an idea appropriate with the time period which we do not necessarily feel as keenly in contemporary life. Decisions need to be made as to each character's familiarity or otherwise with the concepts raised in the scene – we come to a collective agreement that if nihilism is a fresh concept which Arkady and Bazarov are introducing to the household, it allows the scene to have more power and danger than if they are describing

a system of belief which is already familiar to the other characters in the scene. Pavel's prior knowledge of nihilism will impact upon his engagement in this argument, and because his rivalry with Bazarov is a key component of the play, we agree it is important to carefully

calibrate the dynamics of this sequence in which their conflict is first established.

We end the week having constructed a detailed fabric of the play's events and intentions, with each member of the company having a clear sense of their character's development and place within the narrative, and ready to translate this work into physical action when we move on to staging the play next week.

*We spend a useful session discussing the dynamics of the early argument which introduces the concept of nihilism, pivotal to the plot, into the play.*

Elaine Cassidy





## WEEK FOUR

**O**ur fourth week begins with the addition of the rehearsal set to the room in which we're working, enabling us to start exploring the physical world of the play, building on the foundation laid by the work of the preceding weeks. We can now begin experimenting with physical shapes, finding dynamics that feel natural and theatrically exciting for each scene, and becoming accustomed to navigating the levels and geometry of Rob Howell's set design.

Phoebe Sparrow



As we work through the play, dividing each scene into sections, Lyndsey offers suggestions which alter the focus and energy of the action, with a keen focus on the story that each section is telling and the clarity with which we must tell that story. We maintain a tight focus on the intentions we had uncovered in the previous week's work, although some of them are

revised as and when necessary. Subtle shifts in dynamic often prove to have transformative results on the scene: for example, the scene in which Anna advises Nikolai on how to reform his estate is significantly clarified by Lyndsey's suggestion that he might see the possibility of solution rather than simply a diagnosis of disaster in Anna's counsel.

As the week progresses, our decisions about the physical world of the play become more concrete. We employ various exercises to encourage more direct access to the emotion of the scenes. For example, Seth, playing the role of Bazarov, experiments with playing a complicated confessional sequence with his head in his hands, as if the emotion he is trying to exorcise has given him an agonising headache. The desperation of this exercise feeds into the scene when we return to playing on the set.

Whilst the staging work continues in the main rehearsal room, our composer Alex Baranowski works with members of the company on two music sequences which each have a crucial role in the action. Late in the week, the three young actors who will share the role of Fedka join rehearsals, and spend time being introduced to the world of the play and the story of the sequence in which they appear, as well as imaginatively developing their character together.

When we come to examine the scenes between Arkady and Bazarov, a key relationship for the story, we find it helpful to run an exercise in which Seth and Josh, playing Arkady, perform the scene using their own words, in contemporary language. This cuts through any disconnect we might unconsciously experience due to the responsibility of attempting to accurately portray 19th century characters in order to harness the raw feeling at the root of the encounter. This fuels the scene with a clearer emotional trajectory when we return to Brian Friel's language.

We conclude the week having worked through the entire show to build a confident physical shape which we will continue to fill with detail and refine during our final week of rehearsal.



## WEEK FIVE

**O**ur final week in the rehearsal room is an intensely focused one, honing our work in preparation for the imminent move to the theatre. We spend the first few days of the week moving through the entirety of the play, zooming in on specific sections which need reworking, and focusing on precise detail, such as the precise cup-and-saucer choreography required by a tea party scene.

We begin work on each scene with a memory-triggering walk-through of its staging for maximum efficiency when we come to run through the scene at its regular pace. Once each scene has been refined, we run it in its entirety. We take a moment to reflect after we have worked using this process for each of the scenes in the first act: seeing these scenes in their full shape for the first time allows to begin sensing what the production as a whole has the potential to become, and we are surprised at the acute awareness which running the scenes gives us of how far the characters and the play travel from the first scene to the interval. As we re-visit each scene, we discuss areas which require clarifying. For example, in order to make Piotr's description of the duel he witnesses as immediate for the audience as possible, the relevant actors perform an imagined version of the duel to create a shared memory of the event. As part of this detailed work, Seth and Josh, playing Bazarov and Arkady, have a dedicated session with Lyndsey, exploring the scenes which chart the progression of their relationship within the play.

As the week progresses, we move to staging the show's scene changes. We arm each cast member with a pad and a pen, and begin the complex process of rehearsing and refining the

scene changes until they are slick, swift and collision-free. The hope is that the scene changes serve to progress the action, operating as part of the story by shifting the audience's focus to certain characters and images. As we explore the staging of these scene changes it gradually becomes evident which characters and positions offer the strongest storytelling possibilities.

Towards the end of the week, we approach our first full run of the play. The creative team attends this run in order to help them prepare for their task ahead in tech week, when they will incorporate their collaboration to the work we have been doing in rehearsal. We learn a great deal from seeing the full play run together, and the cast gain an insight into the muscle, stamina and imagination that is required from them to traverse the entire arc of the story. We manage our remaining time efficiently and achieve two further full runs in the rehearsal room, building our shared sense of confident ownership over the production, and putting us into a strong position to move into the theatre and introduce the work we have been doing to our first audiences.

Jack McMullen







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## in conversation

## A Conversation with Alex Baranowski, Composer

FATHERS AND SONS is Alex Baranowski's third production for the Donmar, following his work on *Salt, Root and Roe* and *The Dance of Death*. Other recent work for theatre includes the forthcoming *A Streetcar Named Desire* at the Young Vic, *The Last Days of Troy* at the Manchester Royal Exchange and the Globe, and *The Cripple of Inishmaan* in the West End and on Broadway, for which he was nominated for a Tony award.

**Can you tell us what your starting steps were with Lyndsey Turner when working on this production?**

When we first met, Lyndsey had a clear idea of what she thought, and we had a long discussion about composers, and music that we'd like in certain scenes. There was an album we were both listening to by Max Richter, who basically recomposed Vivaldi's Four Seasons – one of the most famous pieces of classical music in the world. A quarter of the album is the original (Vivaldi's) work – but what Richter did is sort of remake, re-envision Vivaldi's notes, but in a newer context – using a bit of synthesiser, chopping a bit off one of the famous phrases, or creating a loop, so that it didn't sound quite right. We really liked that. So our first thought with the creative score was this idea of 'recomposing'. We're using the Beethoven (and other set music pieces in the script) and recomposing them – and working on original music that's based on them. So we're writing our own version of 'Te Deum', and this song at the end – 'Drink to Me'. We're taking what's there, in the play, and almost working backwards.



Caoilfhionn Dunne and Seth Numrich



Jack McMullen, Anthony Calf  
and Seth Numrich



So through these long scene changes we're playing with ideas really, playing with loops – as the characters go through certain stages of their lives then maybe the music gets a bit stranger or weirder. I create demos, which we try out in the rehearsal room, to see if they work. Now that Lyndsey's started rehearsing – most of those initial instincts and feelings have been right. Today we had another discussion, developing ideas and making decisions about where we're going to put pieces of underscore, where we want things to sit and how we want the audience to feel. If it's the end of a very sad scene, do we have sad music or do we do the opposite? So we're talking about how we can create a story arc with the music – it's not like we need lots of separate pieces of music that we think about differently – the whole thing needs to tell a story almost like the way the play tells a story. We have to find a 'through-note' that goes throughout the sound, the music, everything. So it's trying to craft your ideas together. It all needs to be of its own world.

**Brian Friel is very specific about what music should feature, and when, in this play. Is there a particular significance behind that?**

Yes – there are some specific choices of Beethoven pieces – and the pieces he's chosen, they're not lined for cello, not something you'd normally hear with a solo cello. It's an interesting choice, as normally for a solo cello you'd go for something really famous, like the Bach cello suites. So what we did is go away and find a reduced score, just for cello, and we played with it. I got someone in to record the cello for us, for rehearsals – just as a sight reading – 'it doesn't matter if there are mistakes' – thing. But the more we did it, and the more Lyndsey thought about it, the more we realised ... these are pieces that Nikolai plays over and over again ... so even though he might not be an expert on the cello, he knows these pieces very well, and he sounds very proficient. Like drawing the same painting over and over again. It's a strange thing. It's not a cello-specific piece, it's an orchestral piece. So maybe there's something behind the orchestra bit. Was it part of a past life of music that isn't there any more? There's significance in a piece of music that we don't particularly know.



**When you are composing, how does that actually work? Do you think in terms of theme, or story – or do you improvise with instruments?**

The first thing I do, when I start any kind of project, is find a palette of sound – an instrument, a recording of something – anything that can spark an interest, an idea for somewhere else to go. In this one the cello has been my first port of call – I love the cello, it's an amazing instrument – the way you play it can make so many interesting textures and noises, in ways that are musical, in ways that just sound interesting. I like the music of the period setting it in a certain time, but being able to introduce more modern, interesting elements .. so at the moment the palette is the cello and a mixture of the old, traditional Beethoven, and newer ideas of underscores that might make us slightly uncomfortable, that might bring another texture that we're not quite expecting. So we're mixing in elements of sound, recordings of bits of cello, and there's an accordion at one point – me and Carolyn (Sound Designer) are looking at recording the accordion just breathing – recording different sounds, playing around with the different things we can add to background or underscore.

Lindy Whiteford





**So is that the difference between composing and sound design – that the sound designer is looking at the ‘ingredients’ and you’re weaving together the whole?**

A lot of the time I do both – sound design and music. In a traditional way, the sound designer – as well as creating the content for the piece, works on where we can put speakers or how we can microphone things up a bit. Collaborating with someone else has been really interesting, as we can choose to make musical decisions based on a specific space, and we can mix it with sound, mix music under words ... there’s lots of little choices we can make. For example, we’re using a bit of underscore at the end of scenes, bringing up the sound of the outside world, maybe mixing that with musical elements that might feature somewhere else (over a scene change) that then dives down into the sounds of the scene again ... so it’s having music, but also music within the scenes (such as the character playing the cello). There are lots of different things we can do with sound to come in and out of the action – which can be naturalistic or non-naturalistic.

I really like to delve in and play with the idea of sound and music – I’m interested in them both, I don’t really think you can think of them as separate. It’s lovely to work with a sound designer so you can both bring your expertise to the table, and use technology to make whatever you have, creatively, the best you can. When you’re doing it on your own, a lot of time is taken up by the technical things. Programmes like QLab are good, but can be the bane of our lives. As shows get more complicated, you can put music in different parts of the speakers, in different parts of the space. It’s nice to have someone else concentrate on that while you concentrate on the music. These days it’s rare to have a composer and a sound designer – most theatres don’t have the budget.

Joshua James





**What are the key differences for you, working on theatre productions (as opposed to film)?**

Working with underscore and actors speaking, you've got to write things in a certain way that doesn't interfere with that – we can't have lots of loud, staccato notes, for example. So you have to have a different head on, but then everything needs to come under the same umbrella.

What I really love about theatre is its a very collaborative process – that you can be in the rehearsal room, and things change. Even when we're in technical rehearsals and previews, things can still change as we get new ideas. Its amazing to see how an audience react, and you think 'actually, I can change this!' Whereas with films, in my experience, unless you're lucky to be brought on early enough, most composers are brought on towards the end when they've got it cut together already. They've normally got music on in the right places and its saying the right things, but they can't use that music because someone else has written it. There is a collaborative process behind it, depending on the director and the editors, but I've found that in theatre there's a chance to be really collaborative from the very beginning, before the actors have been cast. It's really interesting to see the influence and the input you can have.

*Caoilfhionn Dunne*





### So what do you need from a director to make a really strong collaboration?

Different directors are great at bringing different things. I'm not just saying this because I'm working in this production, but from the moment I met Lyndsey I thought she was really interesting. It was really inspiring to listen to her thoughts and way of working – she thinks about everything really carefully. I've been lucky, most of the directors I've worked with are interested in music and ways of working with sound. But then some aren't really bothered about it in that way ... you'll write a bit of scene change music, and that's kind of it. A great director will have ideas of what they want the music to do, and where they want it to come.

I've been lucky to work with some amazing directors, who've won Oscars – it's wonderful. Those people are often the most trusting and forgiving, and want to hear your ideas. I just did a show, the *Cripple of Inishmaan*, and wrote to the director with a minute and a half piece, 'look, this is what I've done, just let me know what you like and what you don't like ...' But he loved it, and was like 'Well! We'll just make a whole new beginning, and put that in there ...!' It's lovely when people do that, and are inspired by what you do, and you do what you do because you're so inspired by what they do.

Lyndsey and I, we really admire each other's work. She'd researched a film I'd composed for, for a show she was working on. She brought me in because she loved what I did and trusts me enough. 'Let's hear your thoughts – this is what I'm thinking – what are you thinking?' That's the most wonderful part of a collaboration, because you're working together. Not just 'do what's in my head'. It's also not good when director's says 'I don't know what it is until I've heard it'. That's not helpful. There's always a moment of that – but it's really nice when people are responsive, and they allow you the freedom to do what you need, and want to do. Ultimately that's what's right in the end. Nothing's perfect straight off, it's a learning curve – and nothing will ever be done properly unless you've tried some things, and chucked them out. It's really scary when you first bring a bit of music to a director, because you don't know whether they're going to like it. But ... the worst thing that can happen is that, if they really hate it, you ask – 'well, why do they hate it? What about this instead ...' That's what it's about. Working through it, not just arriving and handing over a finished product.

### How did you carve out your career as a composer?

When I started out I wanted to produce pop music, so I studied sound engineering (which has helped with the sound design in theatres). I played instruments from a young age. I never went to study music but always 'did it', if that makes sense? Early on I worked in recording studios for terrible pay. Then I went travelling, came back home and decided I wanted to be a composer. So I got a loan out, bought a computer and just worked for free for years ... working on short films, meeting people, writing music – just really getting better and better. I was living up north, a little music room in my granddad's attic. I made a showreel and wrote to some people, including an agent who represented some composers I really liked. I finally managed to convince her to listen to my CD, she invited me in for a cup of tea and we kept in contact. I moved down to London and she introduced me to a composer who needed an assistant at the National Theatre. So my first job in theatre was accidental – I'd never really considered it. So I started there, assisting a couple more composers then I worked on a show at the Cottesloe a few people had turned down. As soon as I did that show (*Earthquakes in London*), I was hooked – I thought, 'this is amazing!', you know, before that I was working on low-budget documentaries ... So, Nicholas Hytner saw that, then I did *Hamlet* with him, then I worked with a band called Underworld on *Frankenstein*. Having those three things on my CV has kept me in work for a while. It's one of those things – you couldn't plan it. When I was younger it was very different: 'how do I meet people? How do I do this?' ... But just doing what you can do, to the best of your ability, is it. Trying to get ahead in creative is so competitive and so difficult – there's no chosen path about what you do and how you do it. It's a huge amount of luck, being in the right place and the right time – and then making luck, by getting into those places.





Tim McMullan

**So you work as a freelancer from your studio – can you take us on a virtual tour of it?**

Well, its grown and grown. My first one, I worked in for 5 years (I've only just moved flats) was tiny – literally enough room for a keyboard and a desk. You could just about turn around and play the guitar, and that was it. But I did everything in there. If I had anyone else over to record stuff, we'd lay out some mic cable and mic outlay out to the living room, which was a bit bigger – we did films in there, and everything.

**How many instruments do you play?**

Even when I had no money ... anything I *did* have, I'd go to random old junk shops and buy old banjos. I brought back a sitar from India. My grandad's a musician as well, so I inherited an accordion and a mandolin. There's lots of stuff lying around that I don't particularly play very well – my main instrument is the piano – but everything else ... as long as you have a microphone, you can play it and on the computer you can make things a bit better.

### Do you need to play a certain number of instruments to be able to compose?

No no, not at all – but I think you’ve just got to get it out there. Its another proactive thing isn’t it – ‘I want to learn this’, or I’ll go out and try this banjo .. because when I first started out, I did a lot of research into other composers, listened to what their showreels were – and I noticed that a lot of those starting out had the same kind of websites, with the same, generic MIDI-sounding bits, and there were only a few that really stood out with what they were doing. Their music was interesting and they were using live instruments, they didn’t just use the stock libraries. So thats when I made the decision to record something, and my first showreel was all live. There were lots of banjos, I did a bit of singing ... it was quite quirky ... so when I gave people my showreel, more than enough were ‘oh, this is interesting!’ rather than another CD full of generic orchestral stuff that doesn’t sound very good, because it’s all MIDI.

### What exactly is ‘MIDI’?

Instead of playing live instruments you can get the computer to play for you. Which can be done very very well, you almost couldn’t tell – but then it can be done badly. When you’re just starting out, it’s difficult to make these things sound very good. The fortunate thing about me studying engineering is that I knew how to make these sounds sound good – sound realistic, how to mic something up. What I found early on is that if you do have MIDI instruments as samples on the computer – your brain thinks they’re real if they are mixed with something that is real. So I spent a long time, living at home, discovering this. I did a degree – I had some sort of knowledge – but I spent a long time just discovering how I work, how I could write, how I could use technology to make my work better – using different sounds to start you off on a creative pathway. I’d try to write a big orchestral piece and it would take me a week, then I’d try again and it’d take me four days ... so it was just learning and learning and learning – so when I got my first professional job, my first *client* (an Italian film, someone found my on Myspace, I did it for free) I made so many mistakes. But when I came to theatre I had all that practice behind me already. Doing *Hamlet* with Nicholas Hytner ... now I go into the Olivier Theatre and I think ‘oh my God, I did something in here?!’, but at the time I’d been assisting in that space for 6 months so I could just get on with, not be overawed by it. I was brought in just a week before the tech, quite late on as he didn’t want music till the last minute, and then he wanted lots of music – so I didn’t sleep for a week trying to do it all, and then there were loads of changes to make after the first preview ... but all the work I’d done previously, getting myself better, learning how to use the technology, all came into focus. It regularly happens that you’ll be in a tech rehearsal and someone says “we’d just like that a minute longer, we’ll just go make a cup of tea – you’ll do it, right?” And you’re ... well! That’s the good thing about being practised and versed in the technology – not relying on the technology to write for you, but using it in a fluent way as another instrument. You’ve got something in your head and you can just put it down, without thinking about it. Whereas a lot of people do it the other way around...

You have amazing MIDI libraries now, where they’ve recorded entire orchestras playing all these notes that you can sample through hitting keys on your keyboard. It’s really clever – with very little effort you can make this huge orchestral sound. But that’s kind of horrible, that’s not really composing – everyone else can do the same thing. It’s about trying to make something that’s individual to you and the production you’re doing. It’s very easy as a young composer to try and emulate famous Hollywood composer like Hans Zimmer (who does the Batman movies) if that’s what inspires you - but only Hans Zimmer can sound like Hans Zimmer, so there’s no point trying to copy that.



## Section 3:

## Resources



Karl Johnson

## Practical Exercises for the Classroom

These exercises were used in rehearsal, by the cast of FATHERS AND SONS. They provide an early pathway into scenes through an anchoring in facts, and a closer engagement with characters through imaginative work, away from the text.

### Facts/Questions

The following extract is the opening scene, when Arkady has just returned home to the family estate, accompanied by Bazarov. The scene can be played by 4 or 5 people (Dunyasha could be cut, depending on numbers).

### EXTRACT

*Early afternoon in May, 1859. The garden lawn in front of the Kirsanov home. Pavel and Bazarov approach Arkady and Nikolai, the two young students having just arrived from St Petersburg.*

- ARKADY            There he is! Come over here. Uncle Pavel you've obviously met. And this is my father, Nikolai. Yevgeny Vassilyich Bazarov.
- NIKOLAI           You are most welcome to this house. I hope you can stay with us for most of the summer and I hope you don't find us very dull company.
- PAVEL             Do you remember a Doctor Bazarov in Father's old division? His father, he tells me.
- NIKOLAI           My goodness, it's a small ... it's a ...
- PAVEL             *Extraordinaire, n'est ce pas?*
- NIKOLAI           Indeed. And you're going to be a doctor, too? Great. Splendid. Sit down. Sit down. You must be tired after your journey.
- BAZAROV          I'd prefer to stand.
- NIKOLAI           Of course. Stand. Stretch your legs. By all means – stand ... Now to organize our lives. Let's have tea out here. Then you young men can have a rest and we'll eat about seven o'clock. All right? Piotr! He deliberately hides on me, you know. It's gone far beyond a joke. Dunyasha! Oh, you've no idea how difficult things are becoming. I'm not exaggerating, Pavel, am I? The old system – of course it had its failings. But now? – now I give all my land to the peasants to farm – give it to them. Will they even farm it for themselves? I wish you'd take an interest in it all, Arkady. It's becoming too much for me at my time of – sorry. *(To DUNYASHA)* Ah, Dunyasha. Bring the tea out here.
- PAVEL             Cocoa for me, *s'il vous plaît*.
- NIKOLAI           And a bottle of that black sherry in the sideboard. The young men may wish to – to – to dissipate!
- DUNYASHA *is staring at* BAZAROV.
- ARKADY            Do you wish to dissipate, Bazarov? We would love to dissipate, Father.
- NIKOLAI           Dunyasha!
- DUNYASHA        Sorry, sir?
- NIKOLAI           Black sherry. In the sideboard. And glasses.
- She goes into the house.*
- What's the matter with that girl? And how is your father, Yevgeny?
- BAZAROV *looks blankly at him. Pause.*
- Your father – is he well?
- BAZAROV          I haven't seen him for three years.



NIKOLAI            He has been away – has he? – travelling?

BAZAROV           Not that I know of.

NIKOLAI           Ah.

BAZAROV           I haven't seen him for three years because I haven't been home since I went to the university.

*Silence.*

ARKADY            *(Quickly)* Let me tell you about this character. He won the gold medal for oratory again this year – the third year in succession.

NIKOLAI           Wonderful!

ARKADY            And he is also – don't try to stop me – he is also president of the philosophical society and editor of the magazine. It's an astonishing radical publication – the college authorities banned both issues this year! We were brought before the disciplinary council – remember? 'Revolutionaries! Damned revolutionaries!'

Anthony Calf



- NIKOLAI Oratory is an excellent discipline; excellent. I approve very strongly of – of – of – of oratory.
- PAVEL On what do you ... orate?
- BAZAROV Politics. Philosophy.
- PAVEL They have something in common, have they?
- ARKADY Come on, Uncle Pavel. You know they have.
- PAVEL (*To BAZAROV*) And your philosophy is?
- ARKADY Nihilism.
- PAVEL Sorry?
- ARKADY Nihilism, Uncle Pavel. Bazarov is a Nihilist. So am I.
- NIKOLAI Interesting word that. I imagine it comes from the Latin – *nihil* – nothing. Does it mean somebody who respects nothing? No, it doesn't.
- ARKADY Someone who looks at everything critically.
- PAVEL If there's a difference.
- ARKADY There's a significant difference, Pavel. Don't be so precious.
- PAVEL Me? – precious? Good Lord.
- ARKADY Nihilism begins by questioning all received ideas and principles no matter how venerated those ideas are. And that leads to the inevitable conclusion that the world must be made anew. (*To BAZAROV*) That's a fairly accurate summary of our stance, isn't it?
- BAZAROV *shrugs indifferently.*
- PAVEL So you believe only in science?
- ARKADY We don't *believe* in anything. You can't believe in science any more than you can believe in the weather or farming or swimming.
- NIKOLAI I can tell you farming isn't what it used to be. In the past five years, the advances I've seen in farming techniques –
- ARKADY I wish you would stop trying to divert me, Father.
- NIKOLAI I am sorry.
- PAVEL A simple question: if you reject all accepted principles and all accepted precepts, what basis of conduct have you?
- ARKADY I don't understand what the simple question means.
- PAVEL On what basis do you conduct your life?
- ARKADY If something is useful – keep it. If it is not useful – out it goes. And the most useful thing we can do is repudiate, renounce, reject.
- PAVEL Everything?
- ARKADY Everything without use.
- PAVEL All accepted conventions, all art, all science?
- ARKADY What use are they? Out.
- PAVEL Civilization has just been disposed of, Nikolai.
- NIKOLAI But surely, Arkady, surely we must construct, too?
- ARKADY Our first priority is to make a complete clearance. At this point in our evolution we have no right to indulge in the gratification of our own personal whims.
- NIKOLAI I don't think I had whims in mind, Arkady.



- ARKADY At times it's difficult to know what you have in mind, Father.
- PAVEL And when do you begin to preach this gospel publicly?
- ARKADY We're activists. We aren't preachers, are we, Bazarov? We are not going to –
- PAVEL Aren't you preaching now? (To NIKOLAI) This is all nonsense; weary old materialistic nonsense I've heard a hundred times.
- ARKADY We know there is starvation and poverty; we know our politicians take bribes; we know the legal system is corrupt. We know all that. And we are tired listening to the 'liberals' and the 'progressives' –
- PAVEL So you have identified all society's evils –
- NIKOLAI Let him finish, Pavel.
- PAVEL I would prefer Yevgeny would do his own talking. (To ARKADY) But you intend to do nothing constructive yourselves?
- BAZAROV We intend to do nothing constructive ourselves.
- PAVEL Just abuse people who do.
- BAZAROV Just abuse people who do.
- PAVEL And that's called Nihilism.
- BAZAROV And that's called Nihilism. Is this discussion nearly over?

## Q1

**In your groups, allocate parts and take a few minutes to read through the scene, for sense.**

## Q2

**You now have just 5 minutes, in your groups, to comb through the scene (stage directions and dialogue) and gather as many facts as possible – everything you are absolutely certain of, about the characters, and the world they live in. E.g.**

- Pavel is Arkady's uncle
  - Bazarov's father is a doctor
  - Nikolai and Pavel's father was in the army
  - Pavel speaks French ...
- (etc)

Once done, swap your list of facts with the other groups, and each take a turn to read them out. Discuss:

- what facts are we most sure of – are there any that every group has recorded, that everyone agrees on?
- What are the facts that relate to place – from the house, to the local area, to the rest of the country, to the world? Is there anything you can map out, in terms of where they are?
- What are the facts about a character's 'biography' (their tastes, what they do, where they've been ...)
- What are the facts about character relationships? How much of a family tree can you map out?

... and finally – are there any facts you are unsure of, or that only one group recorded? If so, it might be more of a guess, or an assumption! If so, it needs to go on your next list:

### Q3

**Your groups now have 5 minutes to list every question you have about this scene, the characters and the world they inhabit. E.g.**

- What was Nikolai and Pavel's father's position in the army?
- How long have Arkady and Bazarov been travelling for?
- Where, or when, did Pavel learn French?
- Does Piotr deliberately hide from Nikolai?

(etc)

Once done, pool all of your questions into a 'mega-list' (so we can cancel out any duplicates). Each group is now in a research team – using the internet, books, your teacher's knowledge – any resource you have to answer as many questions as possible in 10 minutes.

- Share discoveries and move any answered questions over to your lists of facts.
- Are there any remaining questions you can take a guess at?

### Q4

**In your groups, thinking again about the character you are going to play, take a look over all the facts you now have about: yourself, your history, your relationship to others in this scene, where you are, what you know about your past and your future.**

Take 10 minutes to rehearse your scene, and share your work, with a final discussion about how useful this work has been to the playing of the scene – either from your own perspective, or as audience, observing another group's work:

- what new thoughts or ideas have come to you?
- is there anything that has changed in your physicality – or how you are physically with other characters in the scene?
- is there anything you feel more confident with?
- has anything changed in the way you engage with other characters?
- has the focus of the scene shifted at all?

Elaine Cassidy and  
Phoebe Sparrow





## After seeing the production: Character Build

Following your visit to the Donmar, use this exercise to stretch your ideas and reflections about the play, bringing your own opinions to it.

During rehearsals, the assistant director built up biographies with each cast member using the following questions. You are going to do the same – pick a character from the play that you feel a connection to, or who intrigued you. If you aren't sure of what your character really thinks, then make a guess, or say what you think their opinion should be!

Pair up and write out your partner's responses to:

- What are your values?
- What is your world view?
- Marriage is ...
- Men are ...
- Women are ...
- Servants are ...
- Masters are ...
- Money is ...
- The older generation is ...
- The younger generation is ...
- Love is ...
- It's a good day for me when ...
- It's a bad day for me when ...
- Other people are ...
- My life would be better if I ...
- What are your regrets?
- What are your hopes?
- What are your politics?
- How content are you with the status quo?
- Are things better then, now or in the future?
- Is your day today, has it passed, is it to come?

Don't hold back with brief answers. Go for it – what you believe in, in this world, is who you are.

For example, if you've picked Princess Olga:

**Q:** It's a good day for me when ....

**A:** Everyone leaves me alone and stops bothering me with their insignificant comments, and questions. When children are quiet. In fact – when there are no children. Or cats. And we're not travelling anywhere, and when its not too hot or sunny (I get too irritated, I have very delicate skin). I like to see justice being carried out – so flogging a deceitful servant, or whipping one who's stolen something (they all steal) ....

Characters can be openly hot-seated in front of each other, if you'd like to share what you've done. Or you can return to the questions with your own ideas, as yourself.

# Bibliography & Further Reading

**If you would like to find out more about FATHERS AND SONS or this period in Russian history, there is a wealth of material to read. We have included some ideas below:**

The original novel:

*Fathers and Sons*, by Ivan Turgenev (1862), translated by Richard Freeborn (1991)

**For a lively, detailed and digestible overview of Russian history:**

*The Russian Chronicles: A Thousand Years That Changed The World*, revised/edited by Joseph F Ryan (2001)

**A great exploration of the era's philosophies and politics, with primary source extracts:**

*A documentary history of Russian thought from the Enlightenment to Marxism*, edited/translated by W.J. Leatherbarrow and D.C. Offord (1987)

**On the life and works of Ivan Turgenev:**

*Turgenev's Literary Reminiscences and Autobiographical Fragments* – Translated with an introduction by David Magarshack

- Includes a fascinating biographical essay, 'Turgenev and the Life Giving Drop' by Edmund Wilson (1957)
- Includes *Apropos for Fathers and Sons* by Ivan Turgenev (1869)

**For a more detailed analysis of 19th Century Russia:**

*The Cambridge History of Russia. Volume 2: Imperial Russia, 1689-1917* – edited by Dominic Lieven (2009)

**A comprehensive overview of Brian Friel:**

*About Friel: the playwright and the work* by Tony Coult (2003)



## About the Donmar Warehouse

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The Donmar Warehouse is an intimate not for profit 251 seat theatre located in the heart of London's West End. Since 1992, under the Artistic Direction of Sam Mendes, Michael Grandage, and now Josie Rourke, the theatre has presented some of London's most memorable theatrical experiences and has garnered critical acclaim at home and abroad. With a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama and musical theatre, the Donmar has created a reputation for artistic excellence over the last 22 years and has won 43 Olivier Awards, 26 Critics' Circle Awards, 25 Evening Standard Awards, two South Bank Awards and 20 Tony Awards from ten Broadway productions. Alongside the Donmar's productions, we offer a programme of Education events, which includes subsidised tickets, introductory workshops and post show discussions, as well as special projects which give young people an opportunity to involve themselves more closely in the work of the theatre.

For more information about the Donmar's education activities, please contact:

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