

A Few Words About This Play

I was reminded about this play earlier this year in conversation with a friend and remembered seeing it soon after leaving the Forces after the Second World War. I was impressed for I still remember moments from it with its cast including John Gielgud, Edith Evans and Peter Ustinov and bought a hard-back copy of the text - a copy which long ago I loaned and lost. I am indebted to Paul Taylor of Samuel French Ltd. for the loan of a file photocopy which has made this production possible, for the play is long out-of print.

It may be said that the art of the theatre is the least pure and the most complicated of the arts. The artist has his canvas, the sculptor his stone which remain to be viewed. But a playwright differs in that his medium - the written word - is not the medium in which his work will be viewed. The playwright like the composer of musical scores, is dependent on others for interpretation and taking the analogy with music further, both need a conductor or director responsible for translating the work from one medium into another.

All playscripts therefore may be regarded as a musical score, some are comparatively simple, some complicated. Rodney Ackland's version of 'Crime & Punishment' is an extremely complicated score.

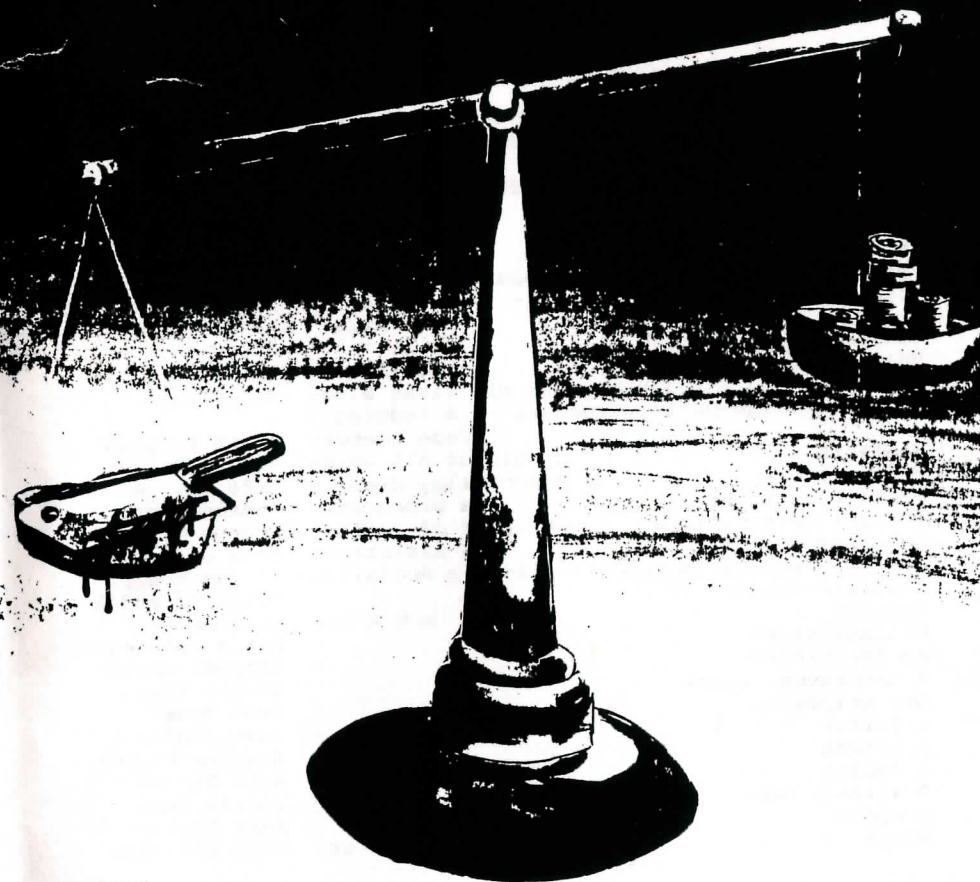
No one who has read Dostoyevsky's novel will be surprised at this statement. It's great length, deviations, multiplicity of characters, plots and sub-plots do not lend themselves to the time and space confines of a stage presentation. Ackland achieves his play by removing some characters, telescoping others and creating new ones; by bring his people all under one roof - Amalia's lodging-house - and by presenting a cross-section of this swarming wretched dwelling. In his mind's eye, he saw the Marmeladoff's room in the centre of the stage; he saw Raskolnikoff's and the Street Vendor's rooms leading off of it and he saw a staircase up to the more well-to-do quarters. The writing of the action, sometimes simultaneous in all three rooms and on the stairs, was a complicated piece of dovetailing.

As mentioned, long out-of-print, enquiries can find no productions of it for many, many years. This seems a great pity and it is therefore an eminently suitable play for YAT to revive and perhaps give it a new lease of life. Certainly, as YAT needs large cast plays to give opportunities to as many as possible, C. & P., with such a wide range of real, individual characters, has given opportunities to many of us to re-create real people, a most rewarding task for any actor.

Youth Action Theatre begins a new session of stage work on Monday, 22nd. November at 7.30 pm. at Collis School, Fairfax Rd. Teddington.

This is an occasion that we warmly welcome newcomers, aged 16 to 25. Any young adult, interested in joining, should come along. We hope to begin exploring 'Theatre Of The Absurd'.

CRIME & PUNISHMENT



BY

F.M. DOSTOYEVSKY

At Hampton Court Theatre Monday, 8th. to Sat. 13th. November, 1993

YOUTH ACTION THEATRE

presents a revival of

"CRIME AND PUNISHMENT"

by Dostoyevsky, adapted by Rodney Ackland

The production sponsored by THE MIDLAND BANK p.l.c.
----- CAST -----

Rodion Romanovitch Raskolnikoff - a student -	George Scott
Pulcheria Alexandrovna - his mother-	Catherine Barrs
Dounia Romonovna - his sister-	Shelly Mosseri
Dmitri Prokovitch Razoumikhin - his friend-	Peter Gardiner
Pyotr Petrovitch Looshin - Dounia's fiancee-	Steven Peters
Simon Zakharitch Marmeladoff - a drunkard-	Jeremy Ison
Katerina Ivanovna - his wife-	Sarah Jane Renton
Leda) his -	Jo. Rose
Polyetchta) daughters-	Georgina Carter
Sonia - his daughter, by his first wife-	Jo. Viney
Amalia Ludvigovna Lippevechzel - a lodging house keeper-	Alice Langrish
Nastasia - a maid of all work-	Sarah Moulds
Elizavieta - an old-clothes dealer-	Kate Bryden
Daria Frantzovna - a procuress-	Sharon Banks
Porfiri Petrovitch - the chief of police-	Andrew Everett
Zametoff - his assistant-	Alex Stringer
Andrei Semenovitch Lebeziatnikoff-a Socialist-	Jerome Phelps
A Street Vendor -	Nairn McCrudden
Anyutka - his wife-	Jo. Kentish
His Assistant -	Robin Johannsen
An Ex-soldier -	Stephen Hogben
A Government clerk -	Sharon Banks
Her companion -	Gaby Wine
A porter -	John Addley
A priest -	Stephen Hogben
A doctor -	Kate Bryden
A strange man -	Jeremy Ison
A widow -	Kate Bryden
Marya - her daughter-	Rita Warayian

The Setting :- The ground floor of a lodging-house in St. Petersburg, Summer 1866

Act One, Scene One :- A Summer Evening.
Scene Two :- Morning, a week later.

INTERVAL OF FIFTEEN MINUTES

Act Two, Scene One :- The following evening.
Scene Two :- The following afternoon.
Scene Three:-The next morning.

At the end of each scene, the lights will be lowered to indicate the passage of time.

The play will end at approximately 10.30 pm.

Special message received from Sir John Gielgud who first created so successfully, the role of the student, Raskolnikoff in the first production at the New Theatre, in 1946.

16th. Oct. 93

"Wishing you and the cast every possible success with your ambitious project of "Crime and Punishment".

John Gielgud. "

THE PLAY DIRECTED BY RICK DE KERCKHOVE AND ERIC YARDLEY

Setting designed by Alex. Saunders and constructed by him with help from Clive Stott, Stage Staff and members of the Group, with special painting effects by Jean Goodwin

LIGHTING DESIGNED BY SIMON ROOSE

All Music arranged and played 'live' by Robin Johannsen
STAGE MANAGEMENT

Stage Managers - Simeone Pickford and Simon Josolyne
A.S.M. - Alison Tarrant
Prompt - Rachel Cheeswright

Costumes designed and arranged by Eileen Baker assisted by Lizzie Woodgate, Alison Barker, Honor Beaumont and Lynn Howes.

Sound - Peter Cook and Brian Brignall.
Lights rigged and operated by Simon Roose, Peter Cook, Brian Brignall and Chris. Donovan.

Props. - Louise Double, Emma Donaghy, and Sophie Hayes.

ACKNOWLEDGEMENTS

To Madge White and the T.T.C. Bar staff for making available the bar facilities.

To Joy McQuade for the loan of all furniture used on stage.

To Biddy & John Osborne for administering the Box Office.

To Den Baker for photographs, video recording & numerous other tasks.

To Georgina Carter for Foyer poster.

To Louise Double for programme cover design.