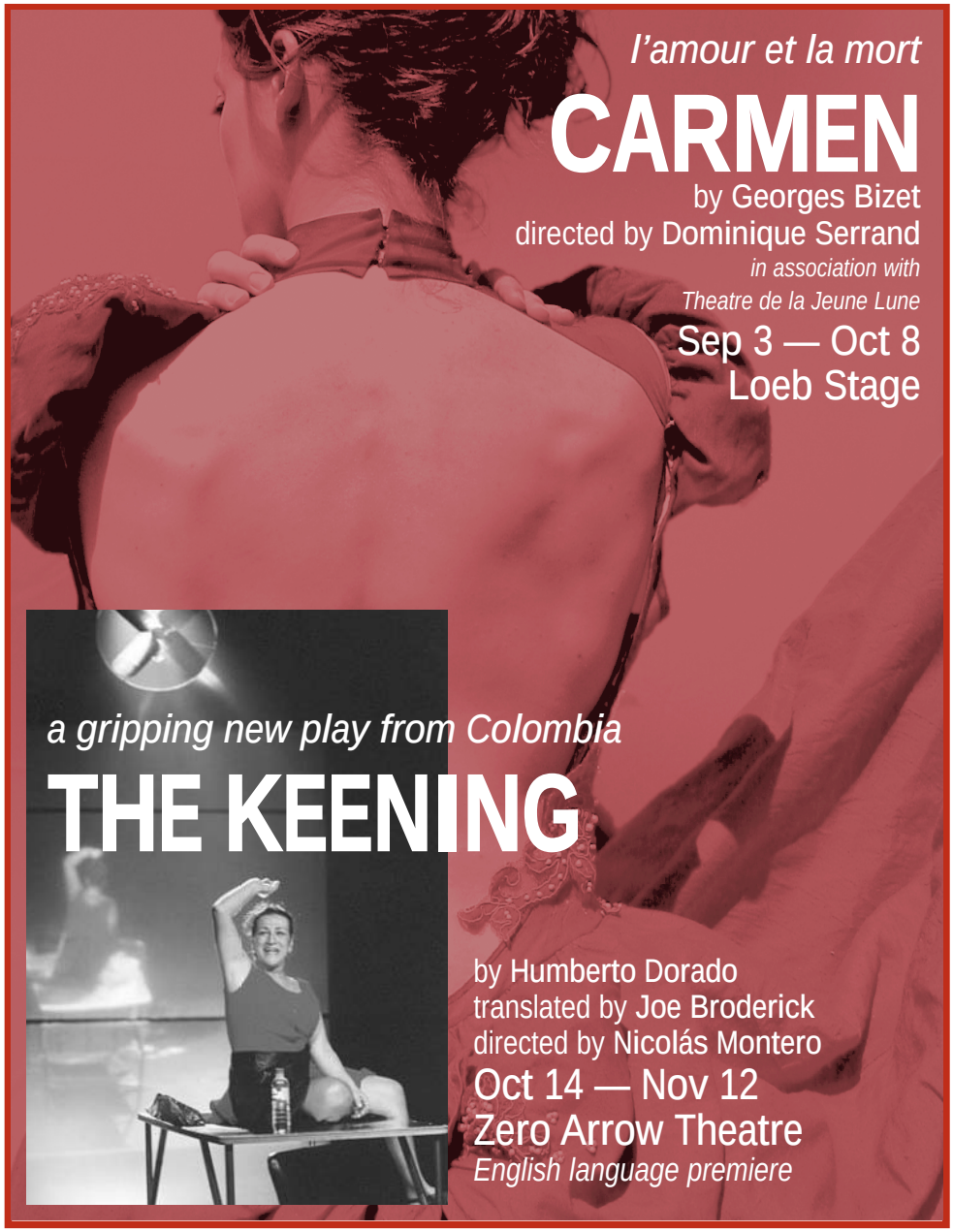
ARTicles

American Repertory Theatre news



l'amour et la mort

CARMEN

by Georges Bizet
directed by Dominique Serrand
in association with
Theatre de la Jeune Lune
Sep 3 — Oct 8
Loeb Stage

a gripping new play from Colombia

THE KEENING

by Humberto Dorado
translated by Joe Broderick
directed by Nicolás Montero
Oct 14 — Nov 12
Zero Arrow Theatre
English language premiere

American Repertory Theatre
64 Brattle Street, Cambridge, MA 02138

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ZERO ARROW EXTRA

See what's happening at our exciting second theatre!

page 5

Seven love stories
with two trips to hell . . .

Dear Friends,

The seven productions of our new season all explore aspects of human passion and desire, from a balcony in Verona to the depths of Hell itself. Each of these love stories is told very differently – from an intimate Carmen to the infernal drama of No Exit, from the contemporary visions of The Keening and Orpheus X to classic romances by Shakespeare, Marivaux, and Chekhov. Some of these love stories are familiar, others brand new, but all promise intrigue, longing, infatuation . . . and a hellishly good night at the theatre!

We're so glad to welcome you back to the A.R.T. for a thrilling season that crosses borders, expands the repertoire, and unites artists from across cultures and genres. You have to see it.

Best wishes,

Robert Woodruff
Robert J. Orchard
Gideon Lester

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PLAYING AT LOVE

Daniel Albright introduces Bizet's **Carmen**

Georges Bizet

In 1857 Georges Bizet was a young composer of promise; he was nineteen years old, a star student of Gounod and Halévy, a Prix de Rome winner. By October 1874, however, Bizet was well on his way to becoming a middle-aged composer of promise. His career was floundering: he had written a good deal of stage music, some of which had received high praise in some quarters: when the leader of the art-for-art's-sake movement, the poet Théophile Gautier, heard *Les Pêcheurs de perles* (The Pearl Fishers), he congratulated Bizet for breaking away from "made-to-order arias, *strettos, cabalettas*, and all the old formulae. He follows the dramatic action from one end of a situation to the other and doesn't cut it up into little motifs." But Bizet had never enjoyed unequivocal success: poor libretti, ill health, and aborted projects had frustrated his ambition. Now he was hoping that his new opera Carmen would be the turning point in his career. The music rehearsals at the Opéra-Comique were starting – and there was no end of trouble.

Bizet faced strong pressure from the theatre management, and even from his own librettists, to provide a less gruesome ending; he managed to avert this threat with the aid of the two lead singers, who liked the ending as it stood. The choristers complained that the cigarette chorus was impossible – they would be unable to sing while walking around. Finally the management was so concerned that this gritty drama would antagonize spectators accustomed to more innocuous fare that it urged certain members of the public not to buy tickets. When opening night came, on 3 March 1875, the opera faced predictable charges of obscenity from conservative reviewers, and predictable applause from those who considered their taste advanced. Carmen was neither a success nor a failure, and three months later Bizet died of a heart attack, convinced that no one had understood what he was up to.

Carmen has turned out to be the most indestructible of operas. It has succeeded in any number of guises, including an Otto Preminger movie, set in the African-American South (*Carmen Jones*); a remarkable ballet with music arranged by Rodion Shchedrin; an eighty-minute-long reduction by Peter Brook (*La Tragédie de Carmen*), with only four singers. You can abridge the opera as much as you want, you can transpose it to any medium, you can even silence the singers, it still works.

The stamina of the opera probably lies in its central character: Carmen, like Falstaff and Hamlet, seems larger than the particular circumstances in which she appears. The source of power for such huge personages is hard to fathom completely, but part of it lies in the fact that Carmen, Falstaff, and Hamlet are not so much finite stage roles as pretexts for a quick-change artist to show his or her stuff. We know them as caricatures: Falstaff is fat and cracks wise; Hamlet is thin, intellectual, self-stifled; Carmen is a sex-tiger. But beyond these caricatures each shows extraordinary talent in play-acting: Falstaff and Prince Hal play out two versions of an imaginary dialogue between Prince and King; Hamlet seems qualified to give advice in acting to professional players; and Carmen too is curiously detached from the roles she chooses to play – she plays at playing a sex-tiger.

Carmen has succeeded in any number of guises.

Before Carmen found an opera to dwell in, she lived in a story and in a poem. The story was published by Prosper Mérimée in 1845: the narrator is a Frenchman riding through the wildernesses of Spain to test his theory that the Battle of Munda didn't occur where textbooks said it occurred. He joins up with a sinister traveling companion, who turns out to be the notorious outlaw José. Afterwards the narrator goes to Cordova, where he tries to make out the naked bodies of the women who bathe in the river at sunset, but it is too dark. As he smokes and stares he is joined by a woman, another notorious character, the sorceress Carmen. Later the narrator meets again with José, about to be executed for killing Carmen, and José tells his whole story, basically the plot of the opera, except that there is no Micaëla and little Escamillo – Carmen is briefly diverted by a bullfighter, but the man whom José kills in a knife duel is Carmen's husband, an ugly thug.

Mérimée's narrative is subtle and crafty, full of telling details. When Carmen reads the narrator's fortune, he notices a dried chameleon among her witch-stuff, and when Carmen stabs her co-worker at the cigarette factory, José notes that she rolls her eyes like a chameleon. A chameleon she is, capable of playing a fine lady, a factory worker, a fortune-teller, the leader of a band of smugglers. Furthermore, she is an astonishing linguist, fluent in Spanish, Basque, Romany. Carmen is omniform and polyglot, because the sexual instinct is itself omniform and polyglot: sex is a tongue that we all speak. Carmen can assume any role, masculine or feminine, but she dances away from that role as soon as anyone tries to identify her with it. Far from being an *odalisque*, a woman who conforms to the shape of a man's desire, Carmen takes exactly the shape you don't want her to take; as she tells José, "Take care…When someone forbids me from doing something, that thing is as quickly done."

Carmen's next incarnation was as the heroine of a poem by Gautier, from a collection published in 1872, the year of the poet's death:

Carmen is thin, a streak of black
Circles round her gypsy eye.
Her hair is dangerously black,
Her skin, a devil burned it raw.

The women say that she is ugly,
The men are mad about her flesh:
The archbishop of Toledo sings
Upon devoted knees the mass.

Her piquant, stinging ugliness
Has a grain of that sea-salt
From bitter seas where Venus rose
Naked, with a sour smell.

Gautier makes explicit what is only implicit in Mérimée: Carmen is a scruffy, sulky version of Venus herself.

Carmen is also Latin for song, and she needed an opera to find her fullest expression. Recent critics have felt strongly Carmen's irrepressible, uncircumscribable libido, her urgency of being. In her valuable handbook on Carmen, Susan McClary writes: "Carmen proves to be a difficult force to contain, however. The desire she inspires overwhelms the narrative. . . . The provocative eroticism of the 'Habañera' makes it a kind of Pandora's box." But does Bizet's music for Carmen actually spill out of every structure that might contain it? If we imagined a Carmen in which Don José sings a series of polite, tastefully passionate arias, each terminating in a neat cadence – in which Carmen declaims in a wildly sexy recitative, mocking every convention of melodic structure – then we would have a good musical equivalent of the politics of containment in gender and class. But this is the opposite of what Bizet did. From the point of view of musical formality, Carmen is the instinctive conformist, while Don José – whose music is full of asymmetrical phrases, uncertain harmonies, and crowd-displeasing special effects – is the instinctive rebel.

Why did Bizet confine Carmen to a repetitive, stanzaic discourse, to her parade of hit songs? Carl Dahlhaus thought that Bizet was illustrating the fact that Carmen "is incapable of attaining lyric urgency. Carmen can parody lyricism . . . but she cannot make it her own." But Carmen's songs don't parody so much as quote lyricism: she isn't improvising but performing a routine, quoting pre-existing songs. (In the case of the Habañera a literally pre-existing song, since Bizet borrowed the sinuously chromatic tune from an African-Cuban piece by Yradier.) The songs are scripted exercises in sexual compulsion – most sexy when most restrained by the bondage and discipline of stanzaic form. Carmen is Venus; Carmen is Song, and Don José (Speech) flutters half-helplessly in her wake.

Daniel Albright is Ernest Bernbaum Professor of Literature at Harvard.

CARMEN at a glance

by **Georges Bizet**
libretto by **Henri Meilhac and Ludovic Halévy**

music adaptation by	**Bradley Greenwald**
directed by	**Dominique Serrand**
music director	**Barbara Brooks**
set design	**Dominique Serrand**
costume design	**Sonya Berlovitz**
lighting design	**Marcus Dilliard**
surtitles	**Steven Epp**

Production originally conceived by Christina Baldwin, Bradley Greenwald, Jennifer Baldwin Peden, and Dominique Serrand, and performed at Theatre de la Jeune Lune in the fall of 2003.

CAST

Carmen	**Christina Baldwin** (mezzo-soprano)
Don José	**Bradley Greenwald** (baritone)
Micaëla/Frasquita	**Jennifer Baldwin Peden** (soprano)
Escamillo/Soldier	**Bill Murray** (baritone)
Zuniga/The Guide	**Thomas Derrah**
Dancaire/soldier	**Justin Madel** (tenor)
Remendado/soldier	**Kelvin Chan** (baritone)
Mercedes/cigarette girl	**Corissa White** (mezzo-soprano)
Frasquita *(Card Trio/Morceau)*/cigarette girl	**Momoko Tanno** (soprano)
Pastia/cigarette girl	**Madeline Cieslak** (soprano)
Morales	**Dieter Bierbrauer** (baritone)
child	**Fred Metzger** (soprano)

CHORUS: Donna Bareket (mezzo-soprano), **Neil Ferreira** (tenor), **Hayley Thompson-King** (mezzo-soprano), **Robert Shutter** (baritone), **Christine Teeters** (soprano)

Barbara Brooks (music director/piano), **Kathy Kraulik** (piano)

SYNOPSIS

As lovers pursue each other with the dangerous grace of toreadors, morality and desire clash. Betrothed to Micaëla, Don José falls passionately in love with Carmen, a gypsy who works at the local cigarette factory. Spurred on by his desire, Don José soon abets in Carmen's escape from prison, deserts his army, and collaborates in the eponymous heroine's smuggling operation in the mountains. Despite Don José's sacrifices, Carmen begins to tire of her devoted but possessive lover and turns her attention to the bullfighter Escamillo. Don José begs Carmen to return to Seville with him, but she refuses. He responds with a final, violent act of passion.

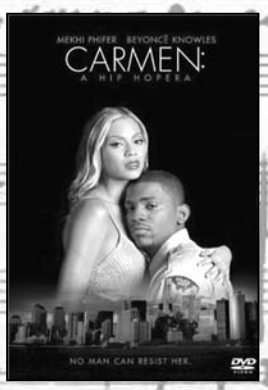
right: A caricature of Bizet from the cover of the magazine Diogène, September 1863.

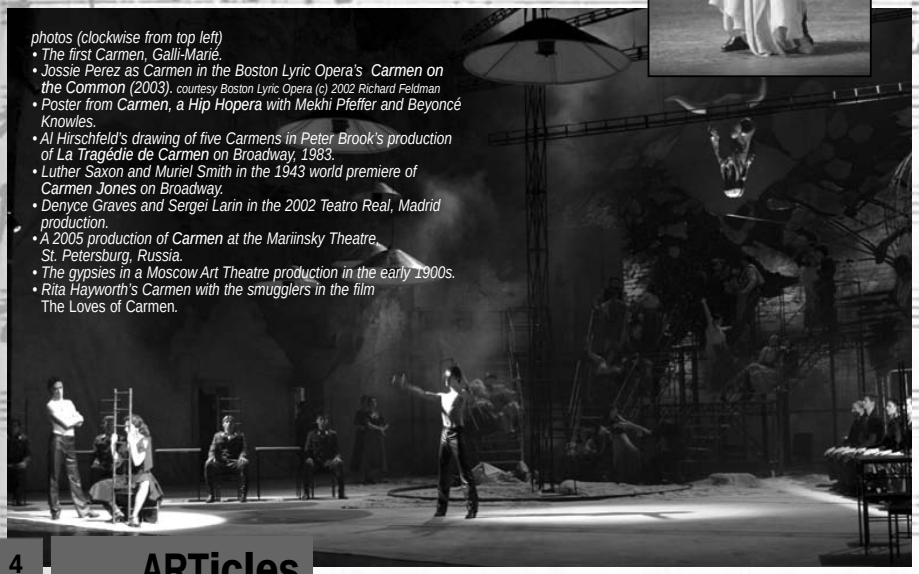
All other photos are from Theatre de la Jeune Lune's production of Carmen

below left: Jennifer Baldwin Peden, Christina Baldwin, and Bradley Greenwald.
above: Christina Baldwin and Bradley Greenwald
below right: The Habanera.

photos by Michal Daniel

THE MANY FACES OF CARMEN





photos (clockwise from top left)
- *The first Carmen, Galli-Marié.*
- *Jossie Perez as Carmen in the Boston Lyric Opera's* Carmen on the Common *(2003).* courtesy Boston Lyric Opera (c) 2002 Richard Feldman
- *Poster from* Carmen, a Hip Hopera *with Mekhi Pfeffer and Beyoncé Knowles.*
- *Al Hirschfeld's drawing of five Carmens in Peter Brook's production of* La Tragédie de Carmen *on Broadway, 1983.*
- *Luther Saxon and Muriel Smith in the 1943 world premiere of* Carmen Jones *on Broadway.*
- *Denyce Graves and Sergei Larin in the 2002 Teatro Real, Madrid production.*
- *A 2005 production of* Carmen *at the Mariinsky Theatre, St. Petersburg, Russia.*
- *The gypsies in a Moscow Art Theatre production in the early 1900s.*
- *Rita Hayworth's Carmen with the smugglers in the film* The Loves of Carmen.

What's Happening at Zero Arrow Theatre

ZERO ARROW EXTRA

The Crying of the *Plañidera*

Ryan McKittrick traces the development of **The Keening**

When the director Nicolás Montero and the leading Colombian actress Vicky Hernández began developing a new, one-woman piece, they spent the first week of rehearsal working on a series of improvisations. An anthropologist who acted with the Teatro Libre de Bogotá before training at the Central School of Speech and Drama in London, Montero guided, observed, and responded as Hernández explored a range of painful emotions and memories. After hours of exhausting improvisations that produced tears and screams, the actress sat down and said, "My heart is wide open." Even before the two artists had a text, they had a title for their project: Con El Corazón Abierto (With a Heart Wide Open).

Montero and Hernández quickly found themselves in need of a writer who could create a character out of these initial exercises, and transform them into a dramatic event. So they reunited with their friend Humberto Dorado, a screenwriter and actor who had performed in Montero's production of David Mamet's Oleanna at the National Theatre. Dorado had written roles in his screenplays specifically for Hernández, and he was immediately interested in building a play around an actress he describes as "a force of nature — the kind of performer who makes you think you need to put up bars between the stage and the audience. She's like a tiger, but with a profound tenderness."

Vicky Hernández, Nicolás Montero, Humberto Dorado.

Inspired in part by the dearth of new Colombian plays, the three artists resolved to create a piece that grappled with the reality of their contemporary society. "We decided to make a piece about something immediate, something that was part of our daily lives," explains Dorado. "We hear about the horrors that surround us every day, but we're numb to them." The project, which the writer began to envision as a modern Colombian tragedy, would recover the brutality and horror of the atrocities that have become quotidian in the country's decades-old civil conflict.

As Dorado observed rehearsals, a character began to take shape. Years earlier, the playwright had met a *plañidera* (a professional mourner or keener) in northern Colombia who shared her life story with him. Drawing from that woman's experiences, from stories he had heard over the years, and from Hernández's improvisations, the playwright started to develop his narrator. He imagined an anonymous plañidera whose suffering would recall the experiences of so many rural Colombian women and whose dirges would lament the pain of the entire nation.

In a country where calamity has become routine, it wasn't long before a gruesome article fell into the playwright's hands and gave him new raw material for a tragedy. While the artists were continuing to develop the play, *Washington Post* correspondent Scott Wilson sent Dorado his investigative report about the massacre at Chengue, a small village known for its avocado orchards. Situated in northern Colombia near major transportation routes leading to the Caribbean coast, the region around Chengue has been caught in the crossfire of guerrilla, military, and paramilitary forces for years. On January 17, 2001, months after Chengue residents had repeatedly pleaded for protection from the president and the regional military command, paramilitary forces cut off the village's electricity, marched into the town, and slaughtered twenty-six of the townsmen using stones and a sledgehammer. As they left, the forces set fire to the town. The paramilitary AUC (*Autodefensas Unidas de Colombia* or United Self-Defense Forces of Colombia) carried out the attack to punish Chengue for allegedly giving supplies to the leftist FARC (*Fuerzas Armadas Revolucionarias de Colombia* or Revolutionary Armed Forces of Colombia). Two days after the massacre, Wilson interviewed the remaining inhabitants of the town. They told him that they believed the Colombian military, which is stationed in the region to combat both guerrilla and paramilitary forces, had helped the AUC carry out the attack.

Dorado incorporated Wilson's report in the script, changing the locale but preserving the names of the victims. And as the overall structure of the play emerged, so did the protagonist's overarching objective. The *plañidera*, Dorado decided, was not only sharing her life experiences with the audience; she was also in the process of making a decision about how to confront the violence tearing apart her country.

As Dorado finished the script, the internationally renowned Mexican scenic designer Alejandro Luna joined the artistic team. Luna created a symmetrical, elevated playing space for the production that could serve as a hospital, a morgue, or a funeral home — all spaces the *plañidera* revisits over the course of the play. A large mirror was positioned upstage, and fluorescent lights extended out from the stage over the audience's heads. "I wanted to create a kind of amplified microscopic exhibition," explains Luna, "as if the set were a slide on a microscope. I wanted it to be a kind of resonator for the emotions of the piece."

Luna also made the four elements — earth, water, fire, and air — an integral part of the design. Incense and smoke made the air visible; purifying water flowed out of a tap; candles brought ritualistic fire to the stage; and black volcanic rocks surrounded the central playing space, referencing the violence that has transformed a once-lush countryside into a charred, carbonized wasteland.

When the play opened in Bogotá after almost two years of development, the public response was overwhelming. Even the ex-president, Ernesto Samper Pizano, and the then mayor of Bogotá, Antanas Mokus, came to see the production. "The piece was a huge success," remembers Luna. "At the end of the performance, everyone kept saying 'thank you, thank you.' Most of the families in Colombia can tell you that they have a nephew who has been killed. Or that they don't know if one of their relatives is alive or in jail. They live with this all the time. But you never see it in the Colombian theatre."

Vicky Hernández in a scene from Con El Corazón Abierto in Bogotá.

"It was a purely theatrical event," Dorado recalls. "People hear about these tragedies every day — about the massacres, the bloody repression, the misery, the displaced refugees, the violence. Everyone knows what's going on. But when you see it in the theatre, the experience surpasses other means of communication."

For the director, the suffering endured by the victims of rural massacres could never be fully represented on the stage, but the production had brought them closer to understanding their experience. "I made this piece in order to understand reality," Montero reflects, "not to interpret it. Reality in Colombia is so baroque, so complicated. When you turn on the TV and hear about the massacres, and the way they are performed — not just shooting people but virtually destroying their bodies — you understand that you're dealing with something very complex. I don't think there's a language that can represent their pain. A play, painting, music or any artistic language can't really describe the feelings we're dealing with. But the production brought us closer to the voices of these victims."

In 2004, A.R.T. Artistic Director Robert Woodruff saw Con El Corazón Abierto at the biannual International Theatre Festival of Bogotá. Struck by the intensity and immediacy of the production, he invited Montero to direct the play at Zero Arrow Theatre, the A.R.T.'s new second stage in Harvard Square. Using a translation by Joe Broderick retitled The Keening, Montero will restage the piece this fall with the actress Marissa Chibas. Luna will redesign the set, adjusting his original model slightly for the Zero Arrow Theatre.

Montero didn't need time to consider Woodruff's offer to stage The Keening at the A.R.T. For him, directing the play is an act of conscience and a social obligation. "As a society, we need to know who the victims of this conflict are," he explains. "These are real names that will travel all the way from Colombia to Cambridge, and be heard on the other end of the world. It's a sort of exorcism to say these names aloud to audiences abroad. We have to try to find language that will give voices to these victims. As a Colombian director and actor, I can't turn my face away from them. For me, theatre is about necessity. You don't do it because you want to — you do it because you have to."

Ryan McKittrick is the A.R.T.'s Associate Dramaturg.

The Colombian War in the Theatre:

Humberto Dorado's THE KEENING by Guillermo González Uribe

The Keening is an intense monologue, nearly two hours of breathlessness. The work illustrates violence as one lives it in Colombia, displayed with unusual drama and emotion. The story unfolds in a town along Colombia's northern coast, where a paramilitary landholder exercises power. The work relates how absolute power in the hands of bloodthirsty authorities results in every sort of outrage, how whoever dares to contradict such power is beyond salvation, even family members or friends of the powerful; how paramilitary power has spread under the protecting hand of regular state forces. It allows us to see how both forces trample upon the civil population; in areas that serve as corridors for the passage of men with guns, one group or another will seek the help of civilians, while other groups will attack civilians under suspicion of collaborating with still other groups. War leaves nothing untouched. It dissolves family bonds. It produces acts of unthinkable cruelty even in times of peace, and it distorts the economic, social, and political order.

The Keening is a monologue that causes us to feel deep sorrow. It is a raw and intense work; through the memories of one woman, who is a mother, a spouse, a lover, and a supportive friend, we approach the gates of horror, of hell, in order to contemplate the naked truth. We see the proof of drug money's corrupting influence on communities and families, an influence that leads to massacre and assassination. We see how absolute power leads to coercion, coercion to outrage and human depredation. The Keening is a work that leaves us shaken, forced to confront realities that the mass media is unable to penetrate. It is a cry and an appeal. It is the reality of war in Colombia, offered up naked to the eye.

Violence is one of the fundamental themes of art in Colombia. García Márquez in literature, Fernando Botero in painting, and Víctor Gaviria in filmmaking are some of the best-known artists who have taken up this theme in their works. In theater, the seventies and eighties saw the rise of a vigorous movement with a political edge. Works like Guadalupe años 50, a collective creation of the group La Candelaria, directed by Santiago García, and The Agony of the Deceased, written by Esteban Navajas and brought to the stage by Teatro Libre de Bogotá, crossed boundaries and became icons of the marriage of art and politics. Humberto Dorado comes from precisely this same tradition. He was an actor at the Teatro Libre, and later a film director, a television actor, a writer of short stories, and the author of The Keening.

In order to delve into the work in question and its setting, Colombian reality, it's worthwhile to ask ourselves the following questions: Why, in a country so privileged by nature—with three mountain ranges, part of the Amazon rainforest, coasts on two oceans, every type of climate at every time of year, from 0 to over 100 degrees—is there more violence than almost anywhere else in the world? Why does Colombia have the oldest guerrilla fighter on the planet, Manuel Marulanda Vélez, also known as "Tirofijo", commander of the Revolutionary Armed Forces of Colombia (FARC), who has spent the last fifty years in arms? Why, at the northern extremity of South America, listed as one of the most biodiverse regions on the planet, are there daily massacres, selective assassinations, massive human displacement, the destruction and seizure of cities, towns, and populations at the hands of paramilitaries, guerillas, and the regular army? Where did this violence come from? Why does it continue? How does it manifest itself?

Origins of the Violence

As in many countries, the development of Colombia as a nation was characterized by violence. For various reasons, however, Colombia has been unable to overcome that violence. Its origins can be traced back to the period of the bloody conquest of the Americas in the 16th century. The area that is now Colombia was occupied by a variety of autonomous and independent indigenous communities that were distinct from the two great precolombian empires. The Aztec of Central and North America; and the Inca, whose axis lay in what is now Peru, both possessed centralized, vertical and hierarchical governments. The conquest of these empires also took its bloody course, but once the rulers had submitted, it was easier to dominate the populace. In Colombia it became necessary to conquer and reconquer, with excessive cruelty and continuous bloodshed, each and every indigenous community on an individual basis(1). Later came the bloody wars of independence, which installed in power a class of creole leaders, bound to their own interests rather than those of society, and immersed in internal feuds that have produced dozens of civil wars throughout the country's barely 200 years of independence. Colombia is an explosive combination: the factions of a rapacious leadership that is unconcerned with the country and that has gone unrelieved for 200 years exist alongside independent, autonomous, and rebellious factions.

The Keening is a work that confronts realities that the mass media is unable to penetrate.

Recent Violence

The more recent origins of violence date from the 1950s, when fighting between the two traditional parties, the Liberals and the Conservatives, led to egregious bloodshed in the countryside and in the cities, and culminated in the assassination of political leader Jorge Eliécer Gaitán, who embodied, for the first time ever, the alternative of popular power. Radicalized liberal guerrillas, who did not believe in the peace offered by the traditional sectors of power, established the first leftist guerrilla organization, the FARC. Later, in the sixties and seventies, other guerrilla groups arose. In the eighties drug traffickers, allied with urban and rural business interests and the regular forces of the state, gave birth to the first right-wing paramilitary groups. The paramilitaries seek to combat the guerrillas and to capture their zones of influence, without even a thought for the methods used in order to maintain the political and social status quo.

What Colombia endures today is a conflict whose protagonists are paramilitaries, guerrillas, and the state armed forces. Caught in the middle is a civil population that is disrespected, manipulated, and threatened by all the parties involved. The conflict is funded through drug trafficking, which corrupts everything it touches. Such are the paradoxes of life that the coca leaf, which for the indigenous people of South America was part of a fundamental ritual, in the 19th century was processed by westerners into cocaine, the same product which under the current conditions, because it is illegal, reaps the greatest profits possible on the international market. Colombia is the world's largest producer of illegal drugs. It is a country where social inequalities, intolerance, and drug trafficking money have created a deinstitutionalized nation where power is the preserve of those with guns and money; as long as these drugs are illegal, the war in Colombia will be difficult to end, since the resources they contribute to the men with guns are almost inexhaustible. The

AUC paramilitaries in a jungle camp in southern Colombia, 2001.

northern coast is controlled by the paramilitaries; in the south of the country the guerillas have the greatest influence; in the center these two powers meet with the central government. Although all the parties involved are bloodthirsty and authoritarian, the paramilitaries are the cruelest and the most violent: they are best known for massacres in which they dismember (still living) peasants with electric chainsaws in the central square of a village, in front of everyone, in order to increase the terror of their action.

The Work and the Author

Humberto Dorado, author of The Keening, is a multifaceted creator of stories and scripts typified by their humor and sarcasm. But in this work for the stage, drama takes the place of humor. Dorado, like other artists in his country, feels that violence exists not only in the countryside but also in the intimacy of daily life, and that its echoes strike a chord among those who—in Colombia and in other countries—are unable to live in peace while abuse and injustice are the daily bread of those around them. In this instance, art is performing the role of speaking the unspeakable and naming those who cannot be named, of pointing the finger at (social) protagonists, of touching the prohibited, in order to narrate war and terror, perhaps with the end of exorcizing them.

1. For a broad vision of the conquest of this region see *Ursúa*, a historical novel by the poet William Ospina (Alfaragua, 2005).

Guillermo Gonzáles Uribe is a Colombian journalist and editor and the director of Número *magazine*

US military-trained and equipped Colombian army special anti-narcotics commandos on patrol in the jungles of Colombia.

THE KEENING at a glance

by **Humberto Dorado**
English translation by **Joe Broderick**

directed by **Nicolás Montero**
set & lighting design **Alejandro Luna**
costume design **David Reynoso**
sound design **David Remedios**

CAST
The Woman **Marissa Chibas**

SYNOPSIS

A *plañidera* (a hired mourner or keener) is meticulously scrubbing down a room while she remembers her life in Colombia and prepares for the unthinkable. She recalls growing up as an orphan in a small town, marrying the local doctor when she was seventeen years old, and leaving the town when her husband died and the villagers turned against her. As she continues cleaning, she remembers setting out on foot with her two sons and meeting Señora Eduviges Caldera, a *plañidera* who takes them to the village of Aguacatal. A small town in northern Colombia far away from any of the highways, Aguacatal becomes her new home. She watches her sons grow up there. She also sees her beloved village change, as smugglers and guerrillas start passing through and demanding supplies. Eventually, she moves back to her old town and opens a funeral home. One day, her oldest son warns his mother to stay away from Aguacatal for a while. Sensing disaster, the *plañidera* tries to get to Aguacatal to warn her friends there, but she arrives too late. As she prepares for the most difficult mourning of her life, the plañidera makes a decision about how to confront the violence that has destroyed her family and country.

MARISSA CHIBAS — *The Woman*
Broadway: Brighton Beach Memoirs (Nora), Abe Lincoln in Illinois (Ann). Off-Broadway: The Predator's Ball (Lori), BAM; Overtime (Nerissa, world premiere), Manhattan Theatre Club; Another Antigone (Judy, world premiere), Playwrights Horizons; Fortune's Fools (Bonnie) Cherry Lane; Total Eclipse (Mathilde, American premiere), Westside Art Theatre. Off-off Broadway: Major Crimes (Luz), RawSpace; South (Regina) HERE. Resident: Two Sisters and a Piano (Sofia, world premiere), McCarter Theatre; The House of Bernarda Alba (Angustias), The Floating Island Plays, and Don Juan (Elvire), Mark Taper Forum; Les Blancs (Dr. Gotterling), A Temporary Place (Katie) and Judgement Day (Ana, American premiere), Baltimore Center Stage; Danton's Death (Julie) Alley Theatre; Democracy in America (The Wanderer, world premiere), Yale Repertory Theatre; Hurricane (Rosa, American premiere), Classic Stage Company; The Tempest (Miranda) Actors Theatre of Louisville; Antony and Cleopatra (Octavia) and Comedy of Errors (Luciana), Old Globe Theatre; Ring Around the Moon (Isabelle) and The Piggy Bank (Blanche), Arena Stage; among others. She will be presenting her solo piece Chasing Cuban Tales at Intar in NY in the Spring. Ms. Chibas is Head of the Acting Program at Cal Arts. Films: *Henry Fool, Getting Away with Murder, Cold Feet, Astonished, The Cartographer's Girlfriend.* Television: *Law and Order, Feds,*

A.R.T. AND WORLD MUSIC COLLABORATE AT ZERO ARROW

DOUBLE EDGE THEATRE
presents the Boston premiere of
the UnPOSSESSED
conceived and directed by Stacy Klein

ONE WEEK ONLY!
Nov 16, 17 at 7:30pm, Nov 18 at 8pm
Nov 19 at 2pm & 8pm , Nov 20, 2pm & 7:30pm
$30 reserved seating

The UnPOSSESSED is an imagistic fantasy inspired by Cervantes's *Don Quixote*. Called "a rough jumble of wonderment" by the *New York Times*, **the unPOSSESSED** fuses popular and circus arts, including aerial theater, puppetry and commedia dell'arte, with live original music to create a world that is both visceral and hallucinatory.

EVERETT DANCE THEATRE
presents the Boston premiere of
Home Movies
ONE WEEK ONLY! January 11 - 15
Tickets on sale later in the fall.
$30 Reserved seating

"An astonishingly seamless blend of words, video, set elements and dance." - New York Times

"Anyone (and everyone) should see Home Movies." - The Phoenix

Considered to be one of the most refreshing dance companies to emerge from New England in many years, Rhode Island's Everett Dance Theatre is nationally recognized for its innovative, theme-based concert works. The company's latest creation, *Home Movies*, is a thought-provoking, sometimes somber, sometimes silly, but always artistic look at the American family as it exists today. Using dance, theater, music and video, *Home Movies* intertwines compelling images and poignant movement with humor and light, playful movement. Five dancers, four families, four distinct neighborhoods and a myriad of stories coexist on the stage, swirling around and intersecting with each other.

THE CIVILIANS
presents the Boston premiere of
Nobody's Lunch
ONE WEEK ONLY! APRIL 22-30
Tickets on sale later in the fall.
$30 Reserved seating

"The Civilians, downtown's peerless purveyors of comic docu-theater, explore truth and belief." Time Out

"A startling, funny and disturbing view of what Americans hold to be self-evident these days." New Yorker

New York City's Obie award-winning theater company, The Civilians delve into the politics of information with *Nobody's Lunch*, an insightful, musical look at our national identity. With extensive interviews ranging from the Head of Policy at Homeland Security to every Jessica Lynch in the phone book (who was willing to talk), *Nobody's Lunch* looks at the problematic subject of how we gain knowledge and form beliefs in the current political climate. Featuring original songs by Michael Friedman, *Nobody's Lunch* is a darkly comedic ride through the landscape of American public culture.

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617.876-4275
www.worldmusic.org

A·R·T·
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ZERO ARROW EXTRA

MORE FROM WORLD MUSIC/CRASH ARTS AT ZERO ARROW THEATRE

From South Africa
VINCENT MANTSOE
Friday, September 23, 7:30pm
Saturday, September 24, 8pm
Sunday, September 25, 3pm
$30 Reserved seating

Boston debut

"Mantsoe is one of those rare performers whose mind, body, and spirit fully—magnificently—inhabit their movements." Village Voice

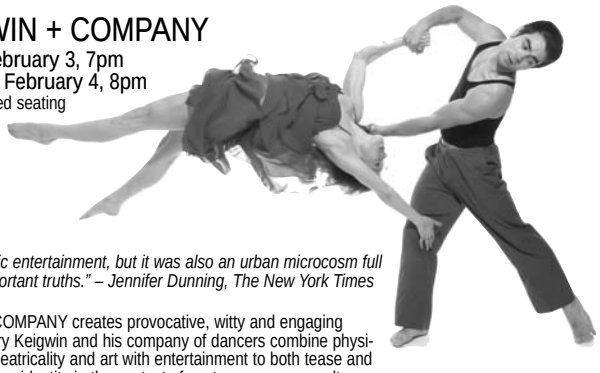
"Mantsoe is an artist of fierce uniqueness… astonishing solo work." Dance Magazine

From a long line of *sangomas,* traditional healers and diviners, Vincent Mantsoe dances as though he is in a state of possession, during which he opens himself up to powerful, turbulent visions. His self-defined Afro-fusion blends traditional African dance with a contemporary approach influenced by Asian forms such as Tai Chi, and Balinese dance. His riveting solo work is flooded with metaphors, dissolving images, diverging dialogues and sacred rituals.

Master Class with VINCENT MANTSOE:
Saturday, September 24, 11am-1pm
$25

Mantsoe's workshops focus on spirituality, which is at the core of his creative process. This workshop will address the process of translating ritual into performance and creating a deeper connection with one's own inner energy.

KEIGWIN + COMPANY
Friday, February 3, 7pm
Saturday, February 4, 8pm
$30 Reserved seating



"It was terrific entertainment, but it was also an urban microcosm full of small important truths." – Jennifer Dunning, The New York Times

KEIGWIN+COMPANY creates provocative, witty and engaging dances. Larry Keigwin and his company of dancers combine physicality with theatricality and art with entertainment to both tease and investigate our identity in the context of contemporary pop culture.

DANCE STRAIGHT UP!
Featuring:
Collage Dance Ensemble
Lorraine Chapman, The Company & -Debra Bluth
May date: tba
$30 Reserved seating

Dance Straight Up! honors Boston's remarkably talented dance community by commissioning new works. This year's fourth annual celebration features three innovative companies: Collage Dance Ensemble, Lorraine Chapman, The Company and Debra Bluth, performing world-premiere work.

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Free and open to the public at Zero Arrow Theatre.

Speakers and times TBA.

October 24 in collaboration with Physicians for Human Rights

November 7 in collaboration with Cultural Agency.

For more info – www.amrep.org

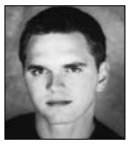
This Festival focuses on alternative films with social content from Latin America, Spain and on films dealing with Latino issues in the United States. Opening film ceremonies will be held at the Harvard Film Archive on Friday, October 14, 2005. Categories include feature films, documentaries, and shorts. Winners will be announced at the festival's closing ceremonies on Sunday, October 23.

BLIFF will host over 80 films in nine days presenting socially relevant and contemporary themes, such as the predicament of the thriving Jewish community in Cuba. As in the past, the festival will host a series on Latino gay-themed films, and this year, will also feature a series of Brazilian films exploring the political and social climate in South America's largest country. The festival will also include films from the United States, Puerto Rico, Argentina, Spain, Mexico, and more than a dozen other countries from the Caribbean, Central and South America. Many of these films are film festival award winners and will be making their Boston premiere.

For information about schedules and venues, please visit the festival's website at www.bliff.org.

WELCOME TO THE CAST OF CARMEN

CHRISTINA BALDWIN — *Carmen*
Regional: **Maria de Buenos Aires**, **Carmen**, **Circus of Tales**, **Figaro**, **The Man Who Laughs**, **Cosi Fan Tutte** and **The Magic Flute** (Theatre de la Jeune Lune); **She Loves Me**, **Pirates of Penzance**, **Christmas Carol**, and **Comedy of Errors** (Guthrie Theater); **Pirates of Penzance** (Kansas City Repertory Theater); **Sisters of Swing** (The Great American History Theatre); **The Merry Widow**, **Wonderful Town**, and **Countess Maritza** (North Star Opera); **Trouble in Tahiti** (Nautilus Music-Theater); **Quilters** (New Breath Productions); **Der Rosenkavalier**, **Madame Butterfly**, **Semiramide**, and **Faust** (The Minnesota Opera); and has appeared as a soloist with the Minnesota Orchestra as well as A Prairie Home Companion. Film credits: Flourtown, Jona/Tomberry. Training: M.M. from the University of Minnesota and a B.M. from Lawrence University Conservatory of Music.



DIETER BIERBRAUER — *Morales*
Regional: **Pirates of Penzance**, **As You Like It** (Guthrie Theater); **A Year With Frog and Toad** (Childrens Theater Company); **Hair** (Pantages Theater); **A Christmas Carole Petersen**, **A Man of No Importance** (Theater Latte Da); **A Grand Night for Singing** (Ordway); **Romeo and Juliet**, **Candide** (Minnesota Orchestra); **Honk!** (Jon Hassler Theater).

KELVIN CHAN — *Remendado, Soldier*
Regional: **Carmen** (Theatre de la Jeune Lune); **Die Zauberflöte** (Opera Twin Cities); **Don Carlos** (The Minnesota Opera); **An American Magic Flute**, **Cinderella** (Portland Opera Works); **Judith Triumphant** (Ex Machina Antique Music Theater); **L'Enfant et les Sortileges** (Dorian Opera Theatre); **Floyd Collins**, **Survivor's Haiku**, **The Happy Prince** (Nautilus Music-Theater). Served as an Artistic Co-Director (and Baritone) with Cantus. Training: Candidate for M.M., with the Cincinnati College-Conservatory of Music.

MADELINE CIESLAK — *Lillas Pastia, Cigarette Girl*
Regional: **Rusalka** (Opera for the Young); **Little Women**, **La Clemenza de Tito**, **Turandot**, **Maria Padilla**, **Madame Butterfly**, **Lucià di Lammermoor** (Minnesota Opera); **The Secret Garden** (New Breath Productions); **Little Women**, **Green Eggs and Ham**, **The Magic Flute**, **A Hand of Bridge** (Opera in the Ozarks); **Die Zauberflöte** (Opera Twin Cities); **The Marriage of Figaro** (The University of Minnesota); **Dido and Aeneas** (Wellesley College).

THOMAS DERRAH* — *Zuniga*
A.R.T.: **Amerika** (Chief Cashier, Pollunder, Robinson), **Olly's Prison** (Barry), **The Birthday Party** (Stanley), **A Midsummer Night's Dream** (Nick Bottom), **Highway Ulysses** (Ulysses), **Uncle Vanya** (Vanya), **Marat/Sade** (Marquis de Sade), **Richard II** (Richard), **Mother Courage** (Chaplain), **Charlie in the House of Rue** (Charlie Chaplin), **Woyzeck** (Woyzeck), **The Oresteia** (Orestes). Broadway: **Jackie: An American Life** (twenty-three roles). Off-Broadway: **Johan Padan and the Discovery of the Americas** (Johan), **Big Time** (Ted). Tours with the Company across the U.S., with residencies in New York, Chicago, San Francisco, and Los Angeles, and throughout Europe, Canada, Israel, Taiwan, Japan, and Moscow. Other: **Approaching Moomtaj** (New Repertory Theatre); **Twelfth Night** and **The Tempest** (Commonwealth Shakespeare Co.); London's Battersea Arts Center; five productions at Houston's Alley Theatre, including **Our Town** (Dr. Gibbs, directed by José Quintero); and many theatres throughout the U.S. Awards: 1994 Elliot Norton Prize for Sustained Excellence, 2000 and 2004 IRNE Awards for Best Actor, 1997 Los Angeles DramaLogue Award (for title role of **Shlemiel the First**). Television: Julie Taymor's film *Fool's Fire* (PBS American Playhouse), *Unsolved Mysteries*, *Del and Alex* (Alex, A&E Network). Film: *Mystic River* (directed by Clint Eastwood). He is a graduate of the Yale School of Drama.

BRADLEY GREENWALD — *Don Jose*
Regional: **María de Buenos Aires**, **The Golem**, **Figaro**, **Cosi Fan Tutte**, **Magic Flute**, **The Impresario** (with Saint Paul Chamber Orchestra), **Hunchback of Notre Dame**, **Don Juan Giovanni**, **LifeLiberty**, **Carmina Burana** (Theatre de la Jeune Lune); **She Loves Me**, **Comedy of Errors** (Guthrie Theater); **Under Milk Wood**, **Torch Song Trilogy** (Jungle Theater); **The Last Five Years**, **Into the Woods**, **Red Tide**, **Hearts on Fire**(Nautilus Music-Theater); **The Wizard of Oz**, **The Snow Queen**, **The 500 Hats of Bartholomew Cubbins** (Children's Theatre Company); **Rumblings** (Minnesota Dance Theatre); Ten Thousand Things Theater; Illusion Theater; Ballet of the Dolls; and has appeared as a lyric baritone with the Minnesota Opera, North Star Opera, VocalEssence, Lyra Concert, Minnesota Orchestra, A Prairie Home Companion. Awards: Minnesota State Arts Board Music Fellowship, McKnight Fellowship for Theater Artists

JUSTIN MADEL — *Dancaire, Soldier*
Regional: **Carmen**, **Carmina Burana**, **The Ballroom** (Theatre de la Jeune Lune); **Madama Butterfly** (Pine Mountatain Music Festival); **Pagliacci** , **Carmina Burana**,**Turandot** (Minnesota Opera); **Wonderful Town**, **Countess Maritza**, **La Belle Hélène**, **The Red Mill** (North Star Opera. Was the Featured Soloist at the Silver Bay Music Festival. Awards: 2004 Schubert Club Competition Winner

BILL MURRAY — *Escamillo, Soldier*
Regional: **Carmen**, **Rigoletto**, **Die Zauberflöte**, **Der Fliegende Hollander**, **Norma**, **Nixon in China**, (Minnesota Opera); **Pacific Overtures**, **From Shadows to Light** (Theater Mu); **Gianni Schicchi**, **Les Contes Hoffmann**, **Ariadne auf Naxos**, **The Merry Wives of Windsor** (University of Minnesota). Abroad: **Le nozze di Figaro** (La Musica Lyrica - Italy). Training: 2004 Master's Degree in Vocal Performance at The University of Minnesota.

JENNIFER BALDWIN PEDEN — *Micaëla, Frasquita*
A.R.T.: Debut. Regional: **Maria de Buenos Aires**, **Carmen**, **Carmina Burana**, **The Ballroom**, **Figaro**, **Cosi Fan Tutte**, **The Magic Flute** (Theatre de la Jeune Lune); **A Christmas Carol**, **Pirates of Penzance**, **Comedy of Errors** (Guthrie Theater); **Haroun and the Sea of Stories** (Berkeley Repertory Theatre); **4 Short Operas - the Sister Project**, **Meditations on Arion** (Nautilus Music-Theater); **Street Scene**, **Semiramide**, **MacBeth**, **Transatlantic** (Minnesota Opera); **Die Fledermaus**, **Countess Maritza**, **Wonderful Town** (North Star Opera); **Sisters of Swing** (The Great American History Theatre); **The Fantasticks** (Park Square Theater); **Fiddler on the Roof**, **Carousel** (Dorian Opera Theatre); and has appeared as a soloist with the Minnesota Orchestra and A Prairie Home Companion. Film Credits: *Drop Dead Gorgeous*, *Jona/Tomberry*. Training: M.M. from the University of Minnesota and B.M. from DePaul University

MOMOKO TANNO — *Cigarette Girl, Frasquita*
A.R.T.: Debut. Regional: **Carmen**, **Figaro** (Theatre de la Jeune Lune); **Camelot** (Chanhassen Dinner Theater); **Pacific Overtures** (Park Square Theatre); **Eastern Parade** (Mixed Blood Theater), **Pacific Overture**, **The Walleye Kid** (Theater Mu); **Guys and Dolls** (Lake Pepin Theater); **Carousel**, **The Little Sweep** (Dorian Opera Theatre); **Hansel and Gretel** (Institute of Vocal Artistry Outreach); **Brigadoon** (Heritage Theatre). Abroad: Bach's **St. John's Passion**, **Magnificat by Pärt** (Heinrich Schütz Chor-Tokyo); **Gospel Concert Tour** (Tokyo, Hiroshima, Yokohama, Nara). Training: M.M. from the University of Minnesota and B.A. from Nihon University.

CORISSA WHITE — *Mercedes,Cigarette Girl*
A.R.T.: Debut. Regional: **The Handmaid's Tale** (North American premiere), **The Magic Flute**, **Madame Butterfly**, **Carmen** (Minnesota Opera); **The Cradle Will Rock**, **The Women of Troy** (Frank Theatre); **The Norman Conquests** (Joking Apart Theatre); **Scary Christmas** (Hardcover Theatre); CLIMB Theatre. Training: B.A. from Lawrence University.

SEASON 05/06

Carmen
September 3 – October 8 Loeb Stage
music by Georges Bizet
libretto by Henri Meilhac and Ludovic Halévy
directed by Dominique Serrand
in association with Theatre de la Jeune Lune.

The Keening *(English-language premiere)*
October 14 – November 13 Zero Arrow Theatre
by Humberto Dorado
translated by Joe Broderick
directed by Nicolás Montero

Three Sisters
November 26 – January 1 Loeb Stage
by Anton Chekhov
translated by Paul Schmidt
directed by Krystian Lupa
in association with New York Theatre Workshop and the Edinburgh International Theatre Festival.

No Exit
January 7-29 Loeb Stage
by Jean-Paul Sartre
directed by Jerry Mouawad
in association with Imago Theatre.

Romeo and Juliet
February 4 – March 25 Loeb Stage
by William Shakespeare
directed by János Szász

Orpheus X *(world premiere)*
March 25 – April 23 Zero Arrow Theatre
music and text by Rinde Eckert
directed by Robert Woodruff
video by Denise Marika

Island of Slaves
May 13 – June 11 Loeb Stage
by Pierre Marivaux
in a new translation by Gideon Lester
directed by Robert Woodruff

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SAVE THE DATE!

Hod and Cassandra Irvine take the lead in sponsoring CARMEN

The A.R.T. is pleased to announce that Advisory Board member Hod Irvine and his wife Cassandra have stepped forward as the Lead Production Sponsors for the A.R.T.'s opening production of its 2005-06 season — George Bizet's greatest and most-acclaimed opera, Carmen. The A.R.T. is delighted to be welcoming director Dominique Serrrand and members of his Theatre de la Jeune Lune company back to Cambridge — celebrating a collaboration that has been highly satisfying to both audiences and critics. The opera, which will be sung in French with English subtitles, will distill the essence of Bizet's grand pageant to create a potent and volatile chamber work accompanied by dueling pianos.

The A.R.T. is deeply grateful to Hod and Cassandra, who have been in the forefront of support for our collaborations with Jeune Lune, having sponsored Moliere's The Miser in 2004 and Amerika this past season. The Irvine's support further reflects Hod's love of music and opera (he is one of the co-founders of the Boston Lyric Opera), Cassandra's love of theatre (she is a board member of the Huntington Theatre Company), and a salute to Hod's home town of Minneapolis. Geography places no limits on the Irvine's generosity, however; they generously supported A.R.T.'s acclaimed The Children of Herakles, directed by Peter Sellars, and the premiere of Adam Rapp's Animals and Plants, both in 2002.

For further information on the benefits and joys of production sponsorship opportunities, please contact A.R.T. Director of Development Sharyn Bahn, at 617.496.2000 x8838.

With support from the Educational Foundation of America the A.R.T. initiates

THE FUTURE CRITICS PROGRAM

With a major grant from the Educational Foundation (EFA) of America the A.R.T. is currently launching the *Future Critics Program*, a new initiative within the A.R.T. Institute for Advanced Theatre Training. The program will address the pressing need for a new generation of national theatre critics by providing a rigorous education in the theory, practice, and history of dramatic criticism.

Unlike any other dramaturgy program in the country, the *Future Critics Program* will give students first-hand experience working with the A.R.T.'s resident company of actors, directors, designers, and dramaturgs and with leading international artists.

Through the various programs of the A.R.T. Institute, the theatre strives to train a new generation of theatre practitioners who will help pioneer the theatre of the future by inventing adventurous new stage vocabularies. We believe this new generation should include not only artists who embrace risk, but also critics who are willing to grapple with new artistic forms and movements in their thinking and writing about the stage. Ultimately, young writers from the *Future Critics Program* will be prepared to use their knowledge of dramatic literature and theory, understanding of theatre history, and respect for the creative process to support the growth of the theatre.

The A.R.T. is grateful to the EFA for its ongoing support of the Institute for Advanced Theatre Training. The Institute was founded in 1987 with initial support from the EFA, and many new programs have developed over the years with their help.

TIAA-CREF Renews Its Commitment to the A.R.T. for the 2005-06 Season

TIAA-CREF, the noted financial services organization, is renewing its A.R.T. sponsorship for the 2005-06 season. A major part of this season's commitment is the Faculty and Staff Discount available to Harvard University employees attending any A.R.T. performance. Steve Campbell, TIAA-CREF Client Services Director for Harvard, notes his organization "works to serve those who serve the greater good. So it's no surprise that we would want to continue our sponsorship at the A.R.T., especially since the A.R.T. is a key cultural institution in Boston and to the Harvard community. It's a relationship we value greatly, and one we hope to strengthen in seasons to come."

TIAA-CREF is a national financial services organization and the leading provider of retirement services to more than 3.2 million participants in the academic, research, medical and cultural fields at over 15,000 institutions nationwide. With more than $350 billion in combined assets under management (6/30/05), TIAA-CREF is one of *Fortune* magazine's 100 largest U.S. companies (April 2005). Further information can be found at www.tiaa-cref.org.

With TIAA-CREF as a partner, the A.R.T. can further its mission during the 2005-06 season. From Shakespeare to Sartre, the 2005-06 season promises to engage Harvard's academic community and communities throughout greater Boston in theatre that provokes, challenges and inspires

We are grateful to TIAA-CREF for its continuing support.

For more information about becoming an A.R.T. Corporate Partner, please call Sharyn Bahn, Director of Development, at (617) 495-2668.

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CARMEN
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Saturday/Sunday matinees – 2:00pm

ticket prices

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Fri/Sat evenings	$74	$51
All other perfs	$64	$37

ZERO ARROW THEATRE
Fri/Sat evenings $48
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CARMEN preplays
Wednesday, September 21 before 7:30pm show
Sunday, September 25 before 2pm show
Thursday, October 6 before 7:30pm show

playback

Post-show discussions after each Saturday matinee.
All ticket holders welcome.

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Discount parking is available at two **Harvard University lots**, with limited additional parking at the **Inn at Harvard** and at the **Zero Arrow Theatre**. **Go to amrep.org for more information.**

SEASON 05/06

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in association with Imago Theatre.

Romeo and Juliet
February 4 – March 25 Loeb Stage
by William Shakespeare
directed by János Szász

Orpheus X *(world premiere)*
March 25 – April 23 Zero Arrow Theatre
music and text by Rinde Eckert
directed by Robert Woodruff
video by Denise Marika

Island of Slaves
May 13 – June 11 Loeb Stage
by Pierre Marivaux
in a new translation by Gideon Lester
directed by Robert Woodruff

FREE PANEL DISCUSSIONS ON THE KEENING

Free and open to the public at
Zero Arrow Theatre.
Speakers and times TBA.

October 24 in collaboration with Physicians for Human Rights
November 7 in collaboration with Cultural Agency.

THE 4TH ANNUAL BOSTON LATINO INTERNATIONAL FILM FESTIVAL.

This Festival focuses on alternative films with social content from Latin America, Spain and on films dealing with Latino issues in the United States. Opening film ceremonies will be held at the Harvard Film Archive on Friday, October 14, 2005. Categories include feature films, documentaries, and shorts. Winners will be announced at the festival's closing ceremonies on Sunday, October 23.

BLIFF will host over 80 films in nine days presenting socially relevant and contemporary themes, such as the predicament of the thriving Jewish community in Cuba. As in the past, the festival will host a series on Latino gay-themed films, and this year, will also feature a series of Brazilian films exploring the political and social climate in South America's largest country. The festival will also include films from the United States, Puerto Rico, Argentina, Spain, Mexico, and more than a dozen other countries from the Caribbean, Central and South America. Many of these films are film festival award winners and will be making their Boston premiere.

For more information and schedules, please visit the festival's website at www.bliff.org.

SEASON 2005-06

september

				1	2	3 carmen
4 carmen 2pm	5	6 carmen	7 carmen	8 carmen	9	10 carmen
11 carmen 2pm	12	13 carmen	14 carmen	15	16 carmen	17 carmen
18 carmen 2pm	19	20 carmen	21 carmen	22 carmen	23	24 carmen
25 carmen	26	27 carmen	28 carmen	29 carmen	30 carmen	

october

						1 carmen 2pm
2 carmen	3	4 carmen	5 carmen	6 carmen	7 carmen	8 carmen 2pm
9	10	11	12	13	14 keening	15 keening
16 keening keening	17	18 keening	19 keening	20 keening	21 keening	22 keening keening
23 keening keening	24	25 keening	26 keening	27 keening	28 keening	29 keening keening
30 keening keening	31					

november

		1 keening	2 keening	3 keening	4 keening	5 keening keening
6 keening keening	7	8 keening	9 keening	10 keening	11 keening	12 keening keening
13 keening	14	15	16	17	18	19
20	21	22	23	24	25	26 sisters
27 sisters 2pm	28	29 sisters	30 sisters			

december

				1 sisters	2 sisters	3 sisters sisters
4 sisters sisters	5	6 3 sis SM	7 sisters	8 sisters	9 sisters	10 sisters sisters
11 sisters sisters	12	13 sisters	14 3 sis SM	15 sisters	16 sisters	17 sisters sisters
18 sisters sisters	19	20 sisters	21 sisters	22 sisters	23	24
25	26	27 sisters	28 sisters	29 sisters	30 sisters	31 sisters

january

1 sisters sisters	2	3	4	5	6	7 no exit
8 no exit 2pm	9	10 no exit	11 no exit	12 no exit	13 no exit	14 no exit no exit
15 no exit no exit	16	17 no exit	18 no exit	19 no exit	20 no exit	21 no exit no exit
22 no exit no exit	23	24 no exit	25 no exit	26 no exit	27 no exit	28 no exit no exit
29 no exit 2pm	30	31				

february

			1	2	3	4 romeo
5 romeo 2pm	6	7 romeo	8 romeo	9 romeo	10 romeo	11 romeo romeo
12 romeo romeo	13	14 romeo	15 romeo	16 romeo	17 romeo	18 romeo romeo
19 romeo romeo	20	21 romeo	22 romeo	23 romeo	24 romeo	25 romeo romeo
26 romeo romeo	27	28 romeo				

march

			1 r&j SM romeo	2 r&j SM romeo	3 romeo	4 romeo
5 romeo 2pm	6	7 romeo	8 r&j SM romeo	9 r&j SM romeo	10 romeo	11 romeo
12 romeo 2pm	13	14 romeo	15 r&j SM romeo	16 r&j SM romeo	17 romeo	18 romeo
19 romeo 2pm	20	21 romeo	22 r&j SM romeo	23 r&j SM romeo	24 romeo	25 romeo romeo
26 orpheus 2pm	27	28 orpheus	29 orpheus	30 orpheus	31 orpheus	orpheus mar 25 8pm

april

						1 orpheus orpheus
2 orpheus orpheus	3	4 orpheus	5 orpheus	6 orpheus	7 orpheus	8 orpheus orpheus
9 orpheus orpheus	10	11 orpheus	12 orpheus	13 orpheus	14 orpheus	15 orpheus orpheus
16 orpheus	17	18 orpheus	19 orpheus	20 orpheus	21 orpheus	22 orpheus orpheus
23 orpheus 2pm						

may

						13 slaves
14 slaves 2pm	15	16 slaves	17 slaves	18 slaves	19 slaves	20 slaves slaves
21 slaves slaves	22	23 slaves	24 slaves	25 slaves	26 slaves	27 slaves slaves
28 slaves slaves	29	30 slaves	31 slaves			

june

				1 slaves	2 slaves	3 slaves slaves
4 slaves slaves	5	6 slaves	7 slaves	8 slaves	9 slaves	10 slaves slaves
11 slaves 2pm						