

ARTicles

American Repertory Theatre **news**



vol. 3 no. 2

November, 2005

*Chekhov's masterpiece
seen through the eyes of one
of Europe's greatest directors*

THREE SISTERS

by Anton Chekhov

directed by Krystian Lupa

November 26 — January 1

*Commemorating
the 100th anniversary
of Sartre's birth*



NO EXIT

by

Jean-Paul Sartre

directed by

Jerry Mouawad

January 7-29

American Repertory Theatre

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Pants on Fire

created by the cast & KJ Sanchez June 2-10

welcome.

SHADOWLAND

Gideon Lester introduces
the theatre of Krystian Lupa

A.R.T.'S new production of **Three Sisters** has

been six years in the making. It was in 1999 that we first asked the Polish director Krystian Lupa to visit the A.R.T., with a view to directing his first English-language production. That was also the year in which I first saw Lupa's work; the Edinburgh International Festival was presenting his adaptation of the **Sleepwalkers** trilogy by the Austrian novelist Hermann Broch.

Even before seeing **Sleepwalkers**, Lupa's theatre was the stuff of legend for me. Rob Orchard, the A.R.T.'s Executive Director, and Alvin Epstein, a member of our resident acting company, had seen a production of his in Krakow a year earlier, and both had spoken with awe about the virtuosity and originality of his stagecraft. It later turned out that Robert Woodruff, now the A.R.T.'s Artistic Director, was also one of the very few Americans to have seen Krystian's work — a theatre in Israel had invited the two directors to stage productions concurrently — so Lupa and the

ments and more than ten hours of stage time. The show was mysterious and beautiful, and veered in style from episodes of epic

spoke, we understood them exactly as human beings.

Over the ensuing years I've seen sever-

within-the-play, but that fictional audience and we, the real audience, were bound together for the whole production, and the actors would often turn to us at particularly charged moments and stare at us, as if to say, "What do you make of all this?" The auditorium itself became an extension of the set, and we were acutely aware that the performance existed both on the stage and in the theatre — the one room occupied jointly by actors and audience. Lupa's great insight is that **The Seagull** is a meditation on the nature of theatre itself, and the production demonstrated that brilliantly.

Lupa has often said that he owes his greatest artistic debt to the philosopher and psychologist Carl Jung. His theatre is indeed Jungian, for Lupa's major preoccupation is with the human subconscious — the realm of dreams, mania, magic, and unspeakable terror and desire. Over the past decade he has staged works by many authors whose work inhabits the same territory, including Thomas Bernhard, Mikhail Bulgakov, Robert Musil, and Friedrich Nietzsche. It is no surprise that Lupa finds great affinity with Chekhov, perhaps the greatest playwright of the unconscious and inexpressible. Chekhov's characters are famously unable to give voice to their true feelings; as Lupa told the **Three Sisters** cast during a workshop this summer, "between what they say and what lies inside them there is an abyss."

This breach between consciousness



theatricality in which scores of performers, singing and dancing, filled the stage, to scenes of exquisite domestic realism, often conducted in silence. The set, at first glance nothing more than roughly painted walls that housed ordinary doors, windows, and bed-frames all contained within a square outlined in duct tape, soon acquired a fluid, poetic

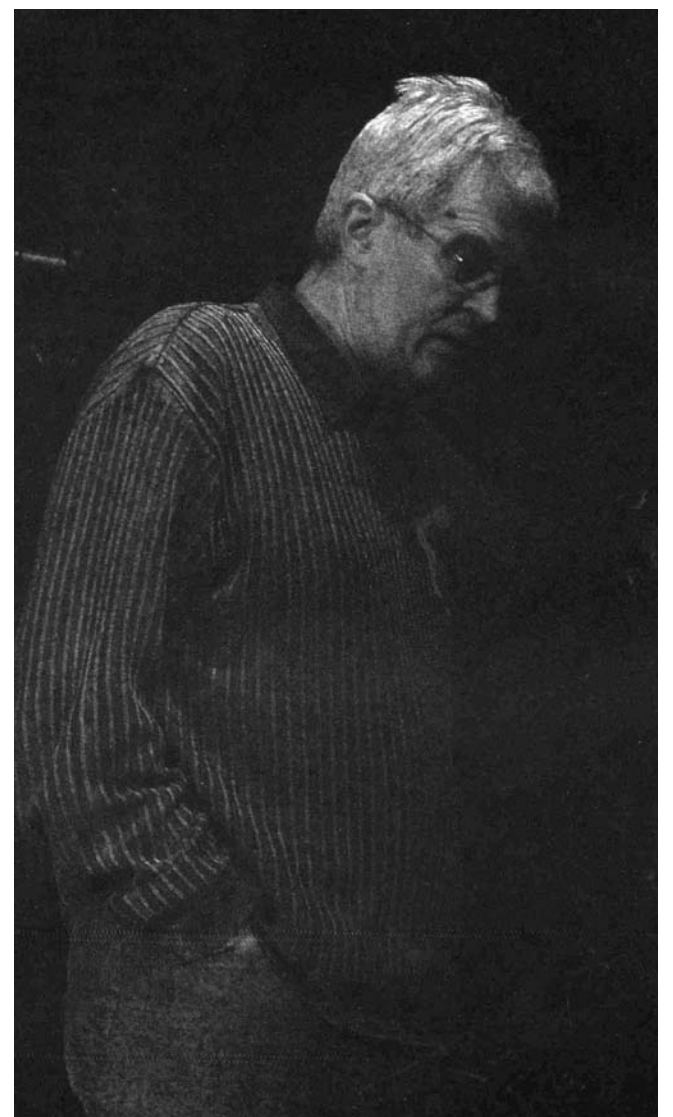
al of Lupa's productions, and now recognize that, although he reinvents his artistic signature with each new project, the qualities that made **Sleepwalkers** such an unforgettable experience are the hallmarks of his theatre. The intricate, layered performances, the scenes of intense, concentrated silence, the abstract square of tape delineating the stage, the brightly-colored, deceptively simple sets of walls, windows, and doors — all these are common to Krystian's work, and yet they barely begin to describe the experience of watching — I'd rather say of *living* through — one of his productions. For Krystian is a profoundly spiritual, philosophical director, and his theatre is effectively a laboratory in which he and his audience scrutinize aspects of the human psyche. The audience is a vital part of this process, indeed Lupa often insists on our mental and emotional participation by having his actors address us directly. His recent production of Chekhov's **Seagull** opened with a row of empty chairs facing away from us at the edge of the stage; they were filled slowly by the characters who had come to see Konstantin Treplev's play-



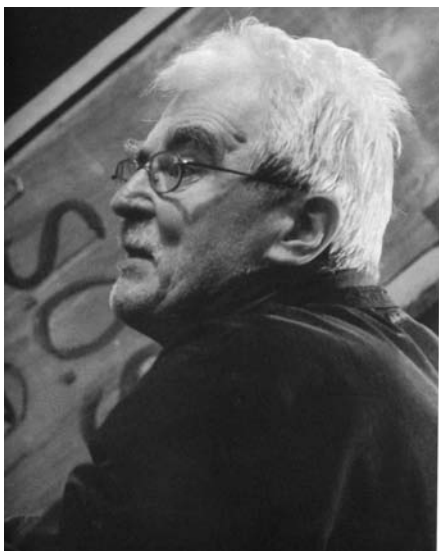
A.R.T. have been traveling in the same orbit for more than a decade.

Sleepwalkers was unlike anything I'd ever encountered in the theatre. The production was in every sense vast, its enormous narrative unfolding in three install-

quality, as if the spaces they described were not literal rooms, but representations of the characters' interior landscapes. And what characters! The actors created performances of such nuance and complexity that it hardly mattered they were speaking Polish; though we couldn't understand a word they



and articulation can be powerfully theatrical. Lupa's characters often live in silence because words fail them, and these silent scenes are among the most extraordinary sequences in his productions. Two years ago I saw his adaptation of Bulgakov's allegorical masterpiece *The Master and Margarita*, in which the Devil visits Moscow in the guise of the magician Woland, who begins his reign of chaos by occupying a theatre and staging a macabre cabaret. The evening before the performance the theatre manager is at home, and finds himself seized with an inchoate, prescient terror of what is to follow. Lupa staged the scene by placing the manager at one end of a dining table, in a room



fine example; the Prozorovs' house at first seems "true to life," but grows more and more unrealistic to reflect the sisters' interior state. Along with many of Lupa's rooms, the Prozorov dwelling also contains shadows of its former occupants. "A house always retains elements of its own history, remnants of the life of its previous owners," he says. Lupa cites another major influence, the Austrian poet Rainer Maria Rilke, who

noted that while walking through a city, traces of former buildings and lives remained visible — a bricked-in window, the footprint of a house destroyed by fire, the shape of a staircase on a half-demolished wall.

More than six years after seeing **Sleepwalkers**, it's extraordinary to think that Krystian Lupa is about to open a production at the A.R.T. The journey has presented both him and us with great challenges — in Poland, for



enclosed by his signature walls, windows, and doors, beyond which Woland and his supernatural retinue crouched and watched, silent and unnoticed. The manager's wife entered with a tureen of soup, which she served her husband. For five minutes we watched him eat, and although man and wife never spoke, it was as if we occupied space inside their minds, so clearly could we read their thoughts. The effect was unforgettably theatrical, and the performances so present and alive that all of us in the audience were collectively holding our breath.

The stage for Lupa occupies a borderland between the conscious and unconscious worlds. The simple elements of his set designs enhance this effect; at first sight they may seem realistic, but as the production unfolds, the scenic environment becomes increasingly poetic. "Sometimes in life we are in a room, but our mind wanders, and soon we're somewhere quite different," Lupa told the **Three Sisters** cast. "I can be in a hotel room, but suddenly I feel as though I'm at a train station. The reality of space is questioned. I'm always trying to reveal different, hidden spaces contained within the set. The more a design pretends to be true to life, the more I'm aware of its falsity." Lupa's design for **Three Sisters** is a

example, Krystian can effectively rehearse a production indefinitely, opening it only when he feels ready. In the case of his major adaptations, this often takes more than a year. We've managed to provide Krystian with ten weeks in which to rehearse **Three Sisters** — double the time we usually give a production and a great financial investment for an American theatre, but a very short period indeed for a Polish director. Likewise, in Poland Krystian always creates his set design during the rehearsal period, but the compression of our production calendar meant that he needed to complete his scenic plans far earlier than usual. These adjustments seem insignificant, though, compared with the pleasure of bringing Krystian's magnificent theatre to this country for the first time. I hope that you are as stunned by his **Three Sisters** as I was by **Sleepwalkers** in Edinburgh. Now, indeed, the wheel has come full circle; Lupa, the A.R.T., and **Three Sisters** have been invited to perform the closing production of the 2007 Edinburgh International Festival.

Gideon Lester is the A.R.T.'s Associate Artistic Director.

THREE SISTERS at a glance

by Anton Chekhov
translated by Paul Schmidt

directed by	Krystian Lupa
set design	Krystian Lupa
assistant director and	
costume design	Piotr Skiba
lighting design	Scott Zielinski
original music	Jacek Ostaszewski
sound design	David Remedios

CAST

Andrei Prozorov	Sean Dugan*
his sisters	Kelly McAndrews*
Olga	Molly Ward*
Masha	Sarah Grace Wilson*
Irina	Julienne Hanzelka Kim*
Natasha, his fiancée, later his wife	
Kulygin, Mashas' husband,	
a high school teacher	Will LeBow*
Vershinin, colonel battery commander	Frank Wood*
Baron Tuzenbach, first lieutenant	Jeff Biehl*
Solyony, captain	Chris McKinney*
Chebutykin, army doctor	Thomas Derrah*
Fedotik, second lieutenant	Patrick Mapel
Rohde, second lieutenant	Sean Simbro
Ferapont, janitor at the county Counsel	Jeremy Geidt*
Anfisa, the nurse	TBA

SYNOPSIS

"Let's pack our bags and go to Moscow; there's no place like Moscow," pleads Irina, the youngest sister. Her cry echoes throughout Anton Chekhov's play, a mantra for the entire Prozorov family. Stuck in a small town in provincial Russia, spinster schoolmistress Olga, unhappily married Masha, idealistic Irina, and Andrei, the failed scientist, yearn for better days. The Prozorovs long for love and happiness, their only companions the soldiers stationed in the local garrison, a group of would-be poets and philosophers. The family, forever aware of a better future just beyond reach, faces marriage, birth, and death alike, constantly searching for answers to why we keep on living.

*member of Actors' Equity

Who is Krystian Lupa?

Allen Kuharski introduces the director of **Three Sisters** and puts him in the context of contemporary Polish theatre.

Visit amrep.org for the complete article



Opposite page: Detail of Lupa's set design for A.R.T.'s **Three Sisters**.

Both pages: Krystian Lupa in rehearsal and scenes from Lupa's production of **Master and Margarita**, which traveled throughout Europe.

COATING THE PILL

Heather Helinsky explores
Anton Chekhov's sense of humor



l to r: Gertrude Musgrove (Irina),
Judith Anderson (Olga), Katherine Cornell (Masha) in the
Ethel Barrymore Theatre production of *Three Sisters* (1942).

and farces, writing jokes for humor magazines, and penning a theatre gossip column, Chekhov began to cough up blood. Although with his own medical expertise he could diagnose the mortal disease, Chekhov pursued an active career in both medicine and literature. As his tuberculosis worsened, his moods became volatile. "On a bad day Chekhov hated everyone," noted the novelist and playwright Maxim Gorky. Forced

patience because "he had written a happy comedy and all of us . . . wept over it. Evidently, Chekhov thought that the play had been misunderstood and that it was . . . a failure."

The Chekhovian sense of humor that baffled Stanislavski is evident in the man Chekhov chose as a stand-in for the playwright at rehearsals for *Three Sisters*. Chekhov insisted that a colonel take his place to instruct the actors on military uniforms. Prior to the Russian Revolution, society was divided into a rigid hierarchy of fourteen official ranks. Each military position had an equivalent civilian rank. In *Three Sisters*, Masha's husband Kulygin, a schoolmaster, would

Chekhov before his final medical examination illuminates his views on the power of comedy. "First of all, I'd get my patients into a laughing mood, and only then would I begin to treat them." In rehearsals for *Three Sisters*, Stanislavski found a similar patter in the rhythm of the play. He noted: "1st Act — joyous, lively, 2nd act — Chekhovian mood, 3rd act — terribly tense, works on speed and nerves.



The sisters from the original Moscow Art Theatre production of *Three Sisters*.

Chekhov's interest in theatre began early. Although his religious father believed theatre was the gateway to hell, the adolescent boy wrote farces titled

The Hen Has Good Reason for Clucking and He Had Met His Match This Time. Enthralled by play-acting, Anton (with the help of his siblings) put on amateur performances and cast himself as the comic Mayor in Gogol's *Inspector General*. Schoolboys were forbidden to enter the rowdy theatres in Taganrog, the city in which Chekhov grew up, but

the defiant Anton would don dark glasses and a false beard to evade school officials.

As a student at Moscow University, Chekhov turned to writing as a source of income not only for himself but also for his family, plunged into poverty by his father's debts. He also wrote a farce titled *The Cleanshaven Secretary and the Pistol*. Writing short stories under the name Antosha Chekhonte, his reputation grew and his prose matured. Later he commented that "medicine is my wife and writing my mistress."

At twenty-four, while establishing his reputation as the author of short stories

by ill health, he left rehearsals for *Three Sisters* for the warmer climates of Yalta and France.

Humor, as psychologists tell us, is a sophisticated defense mechanism. Konstantin Stanislavski, who directed the first production of *Three Sisters*, observed that it was "impossible to understand what made [Chekhov] laugh." In a letter to the writer Alexander Kuprin, Chekhov spoke of his struggle to create "new forms" that could express "the sad comicality of everyday life . . . every-

The playwright lost patience because "he had written a happy comedy and all of us . . . wept over it."

thing mixed up together: the important and the paltry, the great and the base, the tragic and the ridiculous." This mixing together helps to explain why the first reading of *Three Sisters* in October 1900 ended in uproar. Chekhov stormed out. Stanislavski later wrote that the playwright had lost

receive a civilian rank of Court Councillor. The military equivalent of Court Councillor is Lieutenant-Colonel, Vershinin's rank. Both Masha's husband and lover, therefore, would wear uniforms and enjoy the same rank, title, and privileges. The expert on military propriety, Colonel Petrov, clashed with the actors and Stanislavski. Not only did he criticize the uniforms, but also the acting. Olga Knipper, Chekhov's future wife and lifeline into the rehearsal process reports, "Petrov causes a lot of good-hearted laughter . . . 'our military professor' as we call him . . . Luzhski, a bit of a joker, does a wonderful imitation of him saying . . . 'the performance — it's not working!'"

A comment made by Doctor

Towards the end energy has run out and the tempo slackens, 4th act — not sure yet." Three days prior to the opening performance, Chekhov's sister Masha reports that the Act One was "interesting . . . how merry!" yet by the third act "I . . . wept." The aesthetic beauty of Chekhov's writing, therefore, treats tragedy and comedy like a Mobius strip — an infinite continuity. Stanislavski discovered in *My Life in Art* "the men of Chekhov do not bathe, as we did at that time, in their own sorrow.

Just the opposite; they like Chekhov himself, seek life, joy, laughter, courage." Chekhov always coats the bitterness of life with laughter.

Heather Helinsky is a first-year dramaturg at the A.R.T./MXAT Institute for

Chekhov's self portrait.



Chekhov reading *The Seagull* to the original Moscow Art Theatre cast.



What's Happening at Zero Arrow Theatre

ZERO ARROW

EXTRA



TILTING AT WINDMILLS — IN THE AIR!

the UnPOSSESSED — Double Edge Theatre's imagistic fantasy on Don Quixote



the UnPOSSESSED, Double Edge Theatre's adaptation of *Don Quixote*, is a story of hope bound within fantastical imagery. From the moment that Carlos Uriona's Knight of the Woeful Countenance rises out of a pile of books,

the audience experiences the world through his eyes. Shadow puppets transform into humans engaged in a never ending dance between the elusive dream and the searching dreamer. Don Quixote's battle towards his enigmatic Dulcinea echoes the quest

for meaning and beauty in a chaotic world. The UnPOSSESSED is enhanced by an evocative original score by Justin Handley.

The events of 9/11 prompted Klein to explore the question of how art can inter-

act with today's world. "In the aftermath of September 11th, 2001, despair overtook me," writes Stacy Klein, the founding director of Double Edge Theatre. "I began to find my work empty and ineffectual, incapable of changing the world or even touch-

ing just one person."

the UnPOSSESSED, Klein writes, "exists in the juxtaposition between the external nightmare that we have created, and the impossible dream that we must risk creating." Faced with the question of how to respond to the chaos of the world, Klein and

her artistic partner Carlos Uriona turned to Miguel de Cervantes's *Adventures of Don Quixote*. Although the novel was written four hundred years ago, Klein observes that it explores "similar dilemmas and omi-

nously parallel questions about idealism and fanaticism, cultural wars and social decay, and individual honor and the nature of patriotic rebellion." When we want to ask questions and look for answers which are beyond the realm of words, where can we turn? Where can we turn to ask questions and seek expression beyond the realm of words?

Double Edge Theatre, founded in 1982, is an ideal site for examining the pursuit of an impossible dream. As an artistic community, DET develops original theatrical performances based on long-term collaboration between artists and their community. International artists/performers gather at DET's rural Ashfield, MA home, farm to participate in training, practice, performance, research, and cultural exchange. While there, they live and work together, growing their own food and tending to the business of the farm. Founder and director Stacey Klein melds adapted texts with physical training derived from Polish director Jerzy Grotowski's Teatret Laboratorium. Working together, over time, the company devises sweeping theatrical events which explore what lies beyond the reach of words. Their resulting productions combine vivid, visceral imagery with intense physicality, spectacle, and circus. Over the past twenty years, DET's devised performance cycles have been presented and lauded internationally.

Shari Perkins is a second-year dramaturgy student in the A.R.T./MXAT Institute for Advanced Theatre Training.

NOVEMBER
16-20



ARTicles



Everett Dance Theatre's HOME MOVIES

Four bodies enter a dark stage and move in chaos, evoking the sudden flight of a Polish family from the Nazis in 1935. Though their movements are chaotic, their bodies are always touching, refusing separation for even a moment. Silent home-video footage of an old woman is then projected against the back wall of the stage. Performer Marvin Novogrodski describes his personal pilgrimage in 2004 to his father's childhood home in Poland, to the very street he lived in before they fled. Novogrodski met the old woman who had been their neighbor. She laughs silently into the camera as Novogrodski imitates her voice, giving us her reminiscences of his family. **Home Movies** is an interwoven narrative of abstract memories from the

performers' lives. How do you make the past present? Through the body. Memories made tangible by home-video images and the performers' bodies responding to them through the joy of physical movement.

Home Movies was premiered in Rhode Island, September 2004. Artistic director Dorothy Jungels co-directed the piece with Aaron Jungels, who also performs with the company's four other members. Since its conception it has toured, among others, to the Bates Dance Festival in Maine, Dance Theatre Workshop in New York and New World Theatre in Amherst. The company has left behind a

trail of blazing reviews. The New York Times described it as "an astonishingly seamless blend . . . more tears, laughter and poignant memory than high-tech

effects." *The Village Voice* declared that Everett Dance Theatre "weave speech, movement and video in witty and beguiling ways" and "their stories are woven together so intricately through movement that their recollections begin to seem archetypal." The A.R.T. and World Music/CRASHarts are delighted to present this innovative and thoughtful company, and invite you to see how riveting those old family videos hiding in the basement can be.

Rachael Rayment is a second-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

JANUARY 11-15



"An astonishingly seamless blend of words, video, set elements and dance!"

— *New York Times*

"Anyone (and everyone) should see HOME MOVIES!"

— *Boston Phoenix*



A.R.T./MXAT INSTITUTE'S FIRST FULL SEASON AT ZERO ARROW!

Mayhem

by Kelly Stuart directed by Jonathan Carr
Dec 8, 9 at 7:30pm Dec 10 at 2&7:30pm
A play about a woman weighing her personal responsibilities in the face of the tragedies in the larger world. Susan, a naïve housewife, can barely see the world beyond her stifling home life. Saddled with a new baby and a troubled husband, she rarely leaves her kitchen. When her activist friend Claire tries to open her eyes to the brutal realities of the world, she sets Susan's personal baggage and global concerns on a violent collision course. Torn between her loyalty to

her husband and her fascination with Wesley, an internationally renowned journalist, Susan struggles to find an acceptable way to live.



This Is How It Goes

(workshop production)
by Neil LaBute, directed by Sam Weisman
Dec 15, 16 at 7:30pm Dec 17 at 2&7:30pm
Into his customary study about the politics of gender, LaBute now explores the politics of race. Everyone has an agenda, at least so it appears in **This Is How It Goes**, Neil LaBute's unapologetic dissection of the complex and often unattractive nature of human relationships. Tensions arise when our "unreliable narrator," a white man, returns to his hometown and involves himself in the marriage of his longtime infatuation, a white woman, and her successful black husband. Lies, adultery and manipulation layer this dark comedy, proving how elusive the truth can be in the tenuous world of personal perceptions. Directed by renowned film and stage director and New England native, Sam Weisman.



above and left: Scenes from last spring's Zero Arrow production of **Love's Labour's Lost**.

Right: Scenes from the last season's Moscow production of **The Bacchae**.

Melancholy Play

by Sarah Ruhl, directed by Scott Zigler
Feb 10, 12, 16, 17 at 7:30pm
Feb 11, 18 at 2&7:30pm
Subtitled "A Contemporary Farce," Ruhl, one of the rising stars of American stage humorously looks at the causes and manifestations of melancholy in our society, satirizing The American obsession with happiness. This play features Tilly, a depressed bank teller, whose sadness proves attractive and enticing to those around her. For Tilly, melancholia is mysterious, seductive, and beguiling. But when she suddenly cheers up, her companions' worlds are turned inside out, and they find themselves embarking on a surreal adventure through the depth of the human mind.

Pants on Fire

created by Cast & KJ Sanchez
directed by KJ Sanchez
June 2, 4, 8, 9 at 7:30pm
June 3, 10 at 2&7:30pm
An ensemble-created piece built around an investigation into lying and its consequences.

Spring Production (Title TBA)

Directed by Marcus Stern
Mar 30, 31 at 7:30pm
Apr 1 at 2&7:30pm



MORE FROM WORLD MUSIC/CRASHarts AT ZERO ARROW THEATRE

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 11 & 12 at 7:30pm, May 13 at 8pm, May 14 at 2pm
\$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 works.

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THE CIVILIANS presents the Boston premiere of NOBODY'S LUNCH

ONE WEEK ONLY! APRIL 24-30
Tickets on sale later in the fall.
\$30 Reserved seating

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

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

New York City's Obie award-winning theatre 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.

ARTicles

Sartre and the Theatre of Questions

by Mark Poklemba

What inspired the most famous philosopher of his day to write for the stage?

Sartre's first venture into theatre occurred while he was a French prisoner of war, captured by the Nazis. Given permission to write and produce a Christmas play for the soldiers in his POW camp, Sartre penned a quasi-religious drama with subtle anti-Nazi themes. It escaped the censorship of his captors. Sartre quickly realized the potential of theatre in giving hope and a political message.

After a year of imprisonment in Germany, Sartre negotiated his own release, and returning to occupied France he began working for the resistance. Initially his philosophy followed in the footsteps of Husserl and Heidegger — two forerunners of existentialism — but the desperate circumstances of the resistance forced Sartre to understand the urgency of making moral choices every day. When Nazi occupation forces began executing three innocent French civilians for each German soldier killed by the resistance, Sartre and his friends in the resistance movement found themselves on a moral tightrope. Their

actions fueled murder. Had they all become guilty? Could they continue fighting and bear the blood they saw on their own hands? The situation shocked Sartre into a lifelong conviction that man must negate the moral emptiness of the universe by filling it with actions that have moral value.

Sartre next took up arms in the theatre. In his first mature plays, **The Flies** and **No Exit**, the playwright-philosopher dramatized that one must assume responsibility for one's life; our choices influence the world we live in. As a political activist writing for the theatre, Sartre had discovered a way to bridge the gap between ivory-tower philosophy and everyday life. These early plays were produced almost simultaneously with the publication of his philosophical breakthrough, *Being and Nothingness*, in 1943. Sartre was clearly convinced that philosophizing was not enough; the theatre could be a force in changing the world.

Sartre admired the ancient Greek model of a mythological theatre that always addressed contemporary politics and could move men to action. In contrast to George Stevens, who thought that WWII had foreclosed the possibility of tragedy, he saw that his own times reflected the tragic vision, "...the very severity of these plays", he said, "is in keeping with the severity of life." Could theatre become a vehicle of freedom? In defense of French playwright Jean Anouilh's

anti-Nazi adaptation of Sophocles' **Antigone**, Sartre proclaimed that a new activist theatre was arising: Anouilh's version of **Antigone** was not merely a character who rises against the state, "She represents a naked will, a pure, free choice; in her there is no distinguishing between passion and action."

Sartre participated in rehearsals for his plays, and during these rehearsals he received an education in what theatre could accomplish. His focus was on the actor, and what he shows us about ourselves. Sartre saw the actor as an exis-



tential hero. In his essays on theatre, Sartre expresses bold ideas about what an actor transmits to the spectator. An actor on stage risks everything to embody the precarious human condition, letting us reflect on how we build our lives through choices. For Sartre, the actor, much like the philosopher, demonstrates that the unexamined life is not life.

In Sartre's masterpiece **No Exit**, the life-line between the actor and spectator is fused with the stage. Three characters in hell stand in judgment of one another. They pace like tigers in a cage, each unfolding the dirty laundry of the past, defending innumerable sins. They watch each other with the intensity of spectators at a theatre. The pacifist Garcin, condemned to the firing squad after fleeing a war rather than speaking out against it, cries out that history will remember him as a coward. While these characters seem paralyzed by the choices they've made, Sartre was quick to affirm that this play is about freedom; "...the importance of freedom to us, the importance of changing acts by other acts. No matter what circle of hell we are living in, I think we are free to break out of it."

This year marks the 100th anniversary of Jean-Paul Sartre's birth. The French playwright represents "*un écrivain engagé*" — a writer committed to political action. Sartre's theatre still moves us because the playwright reached beyond the confines of the stage. Sartre asks us to look at ourselves. What have we made of our lives? Have we accepted the gift of freedom? We must hold ourselves accountable. We must have an impact on the world we live in. Sartre demands bravery from his audience: the courage to choose your own life in your own time.

In NO EXIT, the playwright-philosopher dramatized how our choices influence the world we live in.

Mark Poklemba is a second-year dramaturg at the A.R.T./MXAT Institute for Advanced Theatre Training.



top left: A 1946 photo by Cartier Bresson with Jean Pouillon.

bottom far left: Protesting in front of the Renault factory with his friend, the writer Georges Michel. A collage by Jean Harold in 1946, during Sartre's stay in Zurich for the performances of **No Exit**.

top right: **No exit** — Sartre with De Beauvoir behind bars, arrested by the police during a street demonstration in 1970.

above: Sartre with De Beauvoir in Saint-Germain-des-Près.

NO EXIT ACTING COMPANY

Our production of **No Exit** gives us a wonderful opportunity to showcase four regular members of our acting Company, who between them have appeared in over 250 roles at the A.R.T., and are some of the most beloved and awarded actors in the greater Boston area. Jerry Mouawad's production gives the Company the extra challenge of moving on a stage floor suspended on one central point, so that the players must counteract other other's every move in order to keep the floor balanced and without tipping.



REMO AIRALDI* — *Valet*
A.R.T.: forty-six productions, including **Amerika** (Captain, Green, Head Porter), **Dido Queen of Carthage** (Nurse), **The Provok'd Wife** (Constable), **The Miser** (Master Jacques), **The Birthday Party** (McCann), **A Midsummer Night's Dream** (Francis Flute), **Pericles** (Fisherman), **La Dispute** (Mesrou), **Uncle Vanya** (Telegin), **Marat/Sade** (Cucurucu), **Enrico IV** (Bertoldo), **The Winter's Tale** (Clown), **The Wild Duck** (Molvik), **Buried Child** (Father Dewis), **Tartuffe** (Monsieur Loyal), **Henry IV** and **V** (Mistress Quickly), **Waiting for Godot** (Pozzo), **Shlemiel the First** (Mottel/Moishhe Pippik/Chaim Rascal), **The King Stag** (Cigolotti), **Six Characters in Search of an Author** (Emilio Paz). Other: **Camino Real** and **Eight by Tennessee** (Hartford Stage), **1940s Radio Jive** (Club Cabaret), **The 1940s Radio Hour**, and **Little Shop of Horrors** (Nickerson Theatre).



WILL LeBOW* — *Garcin*
A.R.T.: forty-two productions, including **Amerika** (Uncle Jacob, Innkeeperess, Head Waiter), **Dido, Queen of Carthage** (Jupiter), **The Miser** (Valère), **The Birthday Party** (Goldberg), **A Midsummer Night's Dream** (Egeus/Peter Quince), **Pericles** (Cleon/Pandar), **Highway Ulysses** (ensemble), **Uncle Vanya** (Serebriakov), **Lysistrata** (Magistrate), **Marat/Sade** (Marat), **The Doctor's Dilemma** (Sir Ralph), **Nocturne** (Father — Drama Desk nomination), **Full Circle** (Heiner Müller - Elliot Norton Award for best actor), **The Merchant of Venice** (Shylock), **The Marriage of Bette and Boo** (Karl), **The Imaginary Invalid** (title role), **Shlemiel the First** (Shlemiel/Zalman Tippish — also on tours of the West Coast), **The Wild Duck** (Hjalmar Ekdal), **Picasso at the Lapin Agile** (Sagot), **The King Stag** (Brighella — a role he also performed in Taiwan), **Six Characters**

in Search of an Author (The Father). Other: **The Rivals** and Melinda Lopez's **Sonia Flew** (Huntington Theatre), **Twelfth Night** (Feste, Commonwealth Shakespeare Company), Brian Friel's **Faith Healer** (Gloucester Stage Company), **Shear Madness** (all male roles), the Boston Pops premiere of "How the Grinch Stole Christmas"(narrator). Film: *Next Stop Wonderland*. Television: the Cable Ace Award-winning animated series *Dr. Katz, Professional Therapist* (voice of Stanley).



KAREN MacDonald* — *Estelle*
A.R.T.: founding member, fifty-five productions. Recent seasons: Dido, Queen of Carthage (Anna), **The Provok'd Wife** (Madamoiselle), **The Miser** (Frosine), **The Birthday Party** (Meg), **A Midsummer Night's Dream** (Hypolita/Titania), **Pericles** (Dionyza), **Highway Ulysses** (ensemble), **Uncle Vanya** (Marina), **Lysistrata** (Kalonika), **Mother Courage and Her Children** (Mother Courage), **Marat/Sade** (Simone), **Othello** (Emilia, IRNE Award). Most recent work: Director of **Dressed Up! Wigg'd Out!**, Boston Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons, and Actors' Playhouse. Regional: **The Misanthrope** (Arsinöe) Berkshire Theatre Festival; **Infestation** (Mother), Boston Playwrights Theatre; **Hamlet** (Gertrude) and **Twelfth Night** (Maria), Commonwealth Shakespeare Company; **The Beauty Queen of Leenane** (Maureen) and **The Last Night of Ballyhoo** (Boo) Vineyard Playhouse; **Who's Afraid of Virginia Woolf** (Martha, Elliot Norton Award) and **Frankie and Johnny in the Clair de Lune** (Frankie) Merrimack Repertory Theatre; **As You Like It** (Rosalind), Shakespeare & Co; **Shirley Valentine** (Shirley) Charles Playhouse. Other: Alley Theatre (Company member), the Goodman Theatre, the Wilma Theatre, Long Wharf Theatre, Geva Theatre, Syracuse Stage, Buffalo Studio Arena, Cincinnati Playhouse, Philadelphia Festival of New Plays.

NO EXIT at a glance

by **Jean-Paul Sartre**
translated by **Stuart Gilbert**

director/set designer	Jerry Mouawad
costume design	Rafael Jean
lighting design	Jeff Forbes
sound design	David Remedios

CAST

Valet	Remo Airaldi
Garcin	Will LeBow
Inez	Paula Plum
Estelle	Karen MacDonald

SYNOPSIS

Sartre's witty, philosophical thriller revolves around three recently deceased strangers who find themselves locked together in a drawing room. All three have led extravagant, quasi-criminal lives: Estelle is a nymphomaniac who drove her lover to suicide when she killed their illegitimate child; Inez is a lesbian who drove her cousin's wife to suicide; Garcin is a militant pacifist who betrayed his own cause and was shot while attempting to escape. Now all three are trapped together for eternity, prisoners in an endless love triangle that forms their own private hell.



PAULA PLUM— *Inez*
A.R.T.: **Ivanov** (Babakina), **Mother Courage** (Yvette), **Lysistrata** (Belphragia), **The Marriage of Bette and Boo** (Soot), and **Picasso at the Lapin Agile** (Germaine). Other: **Julius Caesar** (Portia) and **The Tempest** (Trinculo) Commonwealth Shakespeare Company; **Richard III** (Margaret), **Measure for Measure** (Mistress Overdone), Actors' Shakespeare Project; **Wit** (Vivian Bearing), Lyric West; **Faith Healer** (Grace), **Molly Sweeney** (Molly), **Happy Days** (Winnie) and **Not I** (Mouth) Gloucester Stage Company; **Private Lives** (Amanda), **Entertaining Mr. Sloane** (Kath), **Sideman** (Terry), **The Heiress** (Catherine), John Kuntz's plays **Sing Me to Sleep**

and **Miss Price** (directed by Eric Engel), Lyric Stage Company. Film credits include: *Mermaids, Malice, and Next Stop Wonderland*. Television: *Science Court* and *The Dick & Paula Celebrity Special*. Ms. Plum is also a writer and teacher; in January 2005, she premiered her new work **Wigg'd OUT!** with Leslie Dillen's **Dressed UP!**, directed by Karen MacDonald, Boston Playwrights Theatre. Recipient of two IRNE Awards, the 1995 Elliot Norton Award for Best Actress, the 2004 Eliot Norton Award for Sustained Excellence, and the 2003 Distinguished Alumni Award from Boston University.

THREE SISTERS PROFESSIONAL ACTING COMPANY



JEFF BIEHL* — *Tuzenbach*
New York: **The Master Builder**, **Bone Songs** (both with Andre Gregory); Naked Angels Lab; Ensemble Studio Theatre; The Ohio; La Mama; Apartment 929. Workshops for Soho Rep and New York Theatre Workshop. Resident: Guthrie Theatre Lab and **The Seagull**, Lake Lucille. Television: *Law and Order: Criminal Intent*. Training: Juilliard School for the Performing Arts.



THOMAS DERRAH* — *Chebutykin*
A.R.T.: **Carmen** (Zuniga), **Amerika** (Chief Cashier, Pollunder, Robinson), **Ollly'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.



SEAN DUGAN* — *Andrey*
A.R.T. **Enrico IV** (Carlo), Antigone (Haemon), **The Doctor's Dilemma** (Dubedat), **Loot** (Dennis), **Richard II** (Aumerle), **The Idiots Karamazov** (Alyosha), **The Cripple of Inishmaan** (title role). Off Broadway: **Valhalla** (James Avery), **Corpus Christi** (James), **Flesh and Blood** (Ben), **R & J** (Mercutio, Friar Lawrence, Lady Capulet), **Swiss Family Robinson** (Karl). Resident: **Rags**, Hope Summer Rep; **Cloud 9**, **Assassins**, **Inherit the Wind**, Brandeis University; **Masterpieces**, Marymount College, London Drama Program. Films and television: *Trust the Man*, *Company Man*, *Overnight Sensation*. *Oz* (recurring), *The Beat*, *Law & Order: CI*, *Law and Order, SVU*. BA in Theatre Arts, Brandeis University.



JEREMY GEIDT* — *Ferapont*
Senior Actor, founding member of the Yale Repertory Theatre and the A.R.T. . Yale: over forty productions. A.R.T.: ninety-three productions, including **The Provok'd Wife** (Lovewell/Justice of the Peace), **The Birthday Party** (Petey), **A Midsummer Night's Dream** (Snug), **Pericles** (Helicanus/Fisherman), **Lysistrata** (Chorus) **Marat/Sade** (Coulmier), **The Doctor's Dilemma** (Sir Patrick), **Three Farces and a Funeral** (Chubukov), **Loot** (Truscott), **Ivanov** (Lebedev), **Man and Superman** (Mendoza), **Buried Child** (Dodge), **The Threepenny Opera** (Peachum), **Waiting for Godot** (Vladimir), **Henry IV** (Falstaff), **The Caretaker** (Davies), **Heartbreak House** (Shotover). Teaches at Harvard College, its Summer and Extension Schools, and the A.R.T./MXAT Institute. Trained at the Old Vic Theatre School and subsequently taught there. Acted at the Old Vic, the Royal Court, in the West End, in films and television, hosting his own BBC show for five years; came to this country with the satirical cabaret The Establishment, acted on and off Broadway and television. Other: Robert Wilson's **Death and Destruction III** at the Lincoln Center Festival. Lectured on Shakespeare in India, and taught at The Netherlands Theatre School. Received the 1992 Elliot Norton Award for Outstanding Boston Actor and a Jason Robards Award for Dedication to the Theatre.



JULIENNE HANZELKA KIM* — *Natasha*
Broadway: **Metamorphoses**, Circle in the Square; **Golden Child**, Longacre Theatre (also Kennedy Center, ACT, Singapore Repertory). New York and Resident: **Intelligent Design of Jenny Chow**, Atlantic Theatre; **Notebooks of Leonardo da Vinci**, Second Stage, **The House of Bernarda Alba**, NAATCO; **True and Solid Ground**, Soho Rep; **Richard III**, Oncological-Hysteric Theatre; **Twelfth Night**, Gallery Players; **Hamlet**, Mid-Atlantic Theatre Co; **Savage in Paradise**, Trinity Rep Workshop; **B.F.E.**, Cape Cod Theatre Project. 2005 graduate of NYU Graduate Acting Program.



WILL LeBOW* — *Kulygin*
A.R.T.: forty-two productions, including **Amerika** (Uncle Jacob, Innkeeperess, Head Waiter), **Dido, Queen of Carthage** (Jupiter), **The Miser** (Valère), **The Birthday Party** (Goldberg), **A Midsummer Night's Dream** (Egeus/Peter Quince), **Pericles** (Cleon/Pandar), **Highway Ulysses** (ensemble), **Uncle Vanya** (Serebriakov), **Lysistrata** (Magistrate), **Marat/Sade** (Marat), **The Doctor's Dilemma** (Sir Ralph), **Nocturne** (Father — Drama Desk nomination), **Full Circle** (Heiner Müller - Elliot Norton Award for best actor), **The Merchant of Venice** (Shylock), **The Marriage of Bette and Boo** (Karl), **The Imaginary Invalid** (title role), **Shlemiel the First**

(Shlemiel/Zalman Tippish — also on tours of the West Coast), **The Wild Duck** (Hjalmar Ekdal), **Picasso at the Lapin Agile** (Sagot), **The King Stag** (Brighella — a role he also performed in Taiwan), **Six Characters in Search of an Author** (The Father). Other: **The Rivals** and Melinda Lopez's **Sonia Flew** (Huntington Theatre), **Twelfth Night** (Feste, Commonwealth Shakespeare Company), Brian Friel's **Faith Healer** (Gloucester Stage Company), **Shear Madness** (all male roles), the Boston Pops premiere of "How the Grinch Stole Christmas"(narrator). Film: *Next Stop Wonderland*. Television: the Cable Ace Award-winning animated series *Dr. Katz, Professional Therapist* (voice of Stanley).



KELLY McANDREW* — *Olga*
Broadway: **Cat on a Hot Tin Roof** (with Ned Beatty and Jason Patric). Off-Broadway: **Book of Days** (Signature Theatre); **Down the Garden Paths** (Minetta Lane). Regional: **The Miracle Worker** and **The Great White Hope**, Arena Stage; **Talley's Folly**, Repertory Theatre of St. Louis/Cincinnati Playhouse; **Proof**, George Street Playhouse; **Ghosts**, Arizona Theatre Company; **Eugene's Home**, Berkshire Theatre Festival; and **Holiday**, Olney Theatre Center (Helen Hayes nomination for Best Actress). Films: *Out of the Darkness*, *Company K*, *New Guy*, and the upcoming feature *Super Heroes*. Training: University of Missouri, Kansas City.



CHRIS MCKINNEY* — *Solyony*
New York: **The Changeling**, Theatre for a New Audience; **The Resistable Rise Of Arturo Ui** (with Al Pacino, directed by Simon McBurney), National Actors Theatre, Kia Cathron's **Light Raise The Roof**, New York Theatre Workshop, and **Medea** (with Fiona Shaw directed by Deborah Warner). Resident: **Angels in America** Seattle; **Macbeth** (MacDuff, with Stacey Keach), The Shakespeare Theatre, Washington; **King Lear**, The Public Theatre, Boston; Films: *The Cradle Will Rock*, directed by Tim Robbins; *Beirut*, directed by Amos Kollec; *Acts of Worship*, directed by Rosemary Rodriguez, and *The Interpreter* with Sidney Pollack. Television: *Law and Order, SVU*, *New York News* (featuring Mary Tyler Moore), *New York Undercover* and *The Dana Carvey Show*. Graduated from the Juilliard School of Performing Arts in 1994.



MOLLY WARD* — *Masha*
Resident: **Othello**, Hartford Stage; **Arms and the Man**, Barrington Stage; New York: **As You Like It** and **Don't Blink** (Erica Schmidt, director); **The Stronger**, **The Picture**, Chashama Productions; **Possessed**, H.E.R.E.; Richard Foreman's **Paradise Hotel**, Ontological Hysteric Theater/ Europe Tours; Iris K.O., New York Fringe Festival. B.A., Vassar College; M.F.A., A.R.T. Institute, 2004.



SARAH GRACE WILSON* — *Irina*
Theatre: **Othello**, California Shakespeare Theatre; **The Story**, The Public and Long Wharf Theatres; **Voyage of the Carcass**, Greenwich Street Theatre; **Six Degrees of Separation**, The Guthrie Theatre; **Three More Sleepless Nights**, Drama League; **Wintertime**, ACT, Seattle; **Far Away** (u/s), New York Theatre Workshop. Numerous play development workshops with NY Stage and Film, Guthrie Lab, McCarter Theatre, New Georges, Director's Theatre of NY, MCC Playwright's Coalition, and Rising Phoenix Rep. Films: *The Girl on the Train*, *Leadcatcher*, *Dark September Rain*. Training: Juilliard (John Houseman Award).



FRANK WOOD* — *Vershinin*
Broadway: **Sideman** (Tony Award & the Drama League Award), also London's West End and Australia. Off-Broadway: **Hollywood Arms**, also The Goodman Theatre; Resident: Sam Shepard's **The God of Hell**; **The Wax**, Playwrights Horizons; Edward Albee's **Peter and Jerry**, Hartford Stage; **Waiting For Godot**, ACT; **Rosencrantz and Guildenstern are Dead**, The Long Wharf Theatre; **Light Up The Sky**, Williamstown Theatre; **Our Town**, Bay Street Theatre; **Hamlet**, The McCarter Theatre. Films: *In America*; *People I Know*; *Thirteen Days*; *Pollock*; *Down To You*; *The Royal Tennenbaums*; and *Small Time Crooks*. Television: Medium; Line of Fire; Third Watch; Ed; The Sopranos, Law and Order and Law and Order: Criminal Intent. Education: BA, Wesleyan University; MFA, New York University Graduate Acting Program.

CARMEN OPENING BASH!



On September 7, artists and friends of the A.R.T. gathered for the festivities before the opening-night performance of **Carmen**.

Top: Jim Anathan, Page Bingham, Mary Wendell, Ted Wendell, Ann Gund

*Middle: Artistic Director Robert Woodruff with Dominique Serrand, director of **Carmen**.*

left: Valerie Wilder, Executive Director of Boston Ballet, Anna Levitan, and board member Dan Mathieu, whose MAX Ultimate Food catered the event.

A.R.T. and the Harvard Square Business Association

The A.R.T. is fortunate to reside in historic Harvard Square, surrounded by quaint shops, world-class restaurants, and fine galleries that give our neighborhood its unique flair and offer us all a world of possibilities for exciting business and cultural partnerships. In collaboration with the Harvard Square Business Association (HSBA), the A.R.T. is focusing its efforts on enhancing its relationships with neighboring businesses.

As you know, we currently partner with a variety of distinguished restaurants — Harvest, UpStairs on the Square, Craigie Street Bistro, Finale, Zoe's Kitchen, and Grafton Street Pub and Grill — and the list keeps growing. These partnerships provide a wonderful opportunity for our audiences to sample fine cuisine before or after a performance, and they give us the chance to support other businesses that contribute to the unique experience that is Harvard Square.

We also have a number of new initiatives underway. For instance, we're working with Lumen Eclipse, a local company building a bridge between media artists and local commerce in the form of a visual showcase — the first of its kind anywhere in the world — on the information kiosk in the center of Harvard Square.

On October 25, the A.R.T. and the HSBA co-hosted an open house in the lobby of Zero Arrow Theatre, giving us an opportunity to welcome business owners and community leaders to our exciting new performance. Zoe's Kitchen caered the affair. Many friends and neighbors visited Zero Arrow Theatre for the first time, and the HSBA had a chance to showcase its services to current and potential clients. Zero Arrow also served as a great display for the architectural renderings of the Harvard Square Streetscape Improvement project set to begin construction now.

As members of the Harvard Square community, we'd like to expand our relationships with other businesses and bring the unique establishments that exist in Harvard Square to the attention of our audiences. We'd like to engage businesses to propose creative partnerships with the A.R.T. We can offer our partners substantial visibility to the nearly 200,000 people who visit the A.R.T. annually.

If you're aware of other opportunities for us to collaborate with our neighbors, please call (617) 496-2000 and speak with Jeremy Allen Thompson, Director of Audience Development (ext. 8844) or Jan Geidt, Coordinator of Special Events (ext. 8837).

For more information about the 375 businesses in Harvard Square, including 82 restaurants, along with a calendar of daily and seasonal events throughout the square, maps, and parking information please visit www.harvardsquare.com



Thanks to Joel and Lisa Alvord for Sponsoring THE KEENING



A.R.T. proudly salutes Advisory Board member Joel Alvord and his wife Lisa for their generous sponsorship of Humberto Dorado's **The Keening**, the production currently being performed at Zero Arrow Street Theatre through November 12. The Alvords made their sponsorship commitment after they read the powerful script. They feel

strongly about supporting artists who present political issues through their art—and the importance of the reflection and dialogue that springs from the work.

Robert Woodruff discovered this play when it was originally performed at a Festival in Bogota, Colombia, in 2002. He was so moved by the piece that he decided to bring it to the United States and A.R.T.

Joel Alvord is President and Managing Director of Shawmut Capital Partners, a venture capital firm in Boston. He joined the A.R.T. Board in 1998, the same year he and Lisa married. Lisa is a producer of television documentaries and is the founder and president of Urban Improv, a non-profit organization in Boston that uses improvisational theatre to teach self-esteem to poor children. Residents of Cambridge, the Alvords have been loyal and generous friends of the A.R.T.

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We recently asked our subscribers why they give to the A.R.T. Here's what a few of them had to say:

*"I give to the A.R.T. out of self interest —
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since I've attended for many years."*

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That the cost of your subscription only covers roughly **half** of what it costs to mount productions at the A.R.T.?

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Your tax-deductible contribution to the A.R.T. Annual Fund *directly* supports:

- five groundbreaking productions on the Loeb Stage
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- a variety of student programs; the "Pay-What-You-Can" ticket program; "Playback" — a series of post-play discussions; and "Theatre for the Cost of a Movie"

Please consider making a gift to the A.R.T. 2005-2006 Annual Fund On-Line!

It's easy — just go to www.amrep.org and select "Support the A.R.T." from the "Where To" tab in the upper right-hand corner. You can make a gift on a secure site and help the A.R.T. this season. Thank you!

THANK YOU, CITY SCHEMES!

The A.R.T. is extremely grateful to **City Schemes**, a locally-owned furniture store for its generous contribution of a new bar at Zero Arrow Theatre. It's a beauty.

Since its inception in 1987, City Schemes has thrived by offering its customers an exciting selection of contemporary furnishing with timeless functionality and design. We also thank George Mousallem, the owner and his wife, Mary Schipa, for their interest in the-atre, specifically the A.R.T. Perhaps it's no coincidence that the couple's ticket-buying history at A.R.T. goes back to 1987, the year City Schemes was established in Cambridge.

The bar unit is a paradigm of contemporary design (photo below) — sleek, black, with a glass shelf for serving, designed by Dario Cesar Antonioni. As the saying goes, a thing of beauty is a joy forever! A.R.T. initially approached Mr. Moussallem to consider donating a less expensive unit; his reaction was that A.R.T. should have only the finest. As a frequent A.R.T. theatre-goer, he was well-acquainted with the quality and discernment of our audiences. Who could deny a gentleman of such taste? A.R.T. agreed to accept his kind offering with much gratitude.

In addition to the Cambridge store at Putnam Square (1050 Mass. Ave), there is the Somerville Outlet, as well as stores in Natick and Saugus. Visit www.cityschemes.com for more information.



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NO EXIT preplays

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World Music/CRASHarts events at Zero Arrow Theatre

see pages 5-7



617.876.4275

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Harvard Film Archive presents The Film Experience: Existentialist Adaptations January 6-18

Existentialism attempts to describe the nature of human experience in an unfathomable world, a theme that has long provided inspiration for countless filmmakers. To name a few, Truffaut, Bergman, Antonioni, and Allen have investigated the idea, articulated by Jean-Paul Sartre in his 1943 treatise *Being and Nothingness*, that "man can will nothing unless he has first understood that he must count no one but himself; that he is alone, abandoned on earth in the midst of his infinite responsibilities, without help, with no other aim than the one he sets himself, with no other destiny than the one he forges for himself on this earth." The films in this series look to key texts that either inspired (Dostoevsky, Kierkegaard) or expanded (Sartre, Camus) this philosophy, adapting its ideas for the screen, where free will, enacted without any certain knowledge of what is right or wrong, good or bad, resonates with particular force. Films to be screened include Robert Bresson's *Pickpocket*, Vittorio De Sica's *The Condemned of Altona* and Zeki Demirkubuz's *Fate*. For a complete schedule, visit www.harvardfilmarchive.org.



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NO EXIT

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05/06



"My bounty is as boundless as the sea,
My love as deep. The more I give to thee
The more I have, for both are infinite."

—Romeo and Juliet

Discovering Justice and A.R.T. Host a Playwriting Competition

The A.R.T. has entered an exciting new partnership with Discovering Justice. Together the two will initiate a playwriting competition, the winner of which will have his/her play read at a staged reading at Zero Arrow Theatre next year. The play will focus on a specific case, as suggested by Discovering Justice. Founded in 1999, their Arts and the Law Program brings professional actors out of the theatre and into the courtroom to participate in historical dramas relating to justice and our legal system with Massachusetts students.

A.R.T. Co-Founder and Executive Director Rob Orchard said of the partnership, "Theatre can play a compelling role in activating a greater understanding and appreciation of justice among young people. The A.R.T. is pleased to begin this partnership with a call for writers to join us in developing a body of work designed to dramatize significant moments in our judicial history. And, through the power of live performance to make these moments relevant to contemporary audiences."



A.R.T.