ARTicles

American Repertory Theatre news

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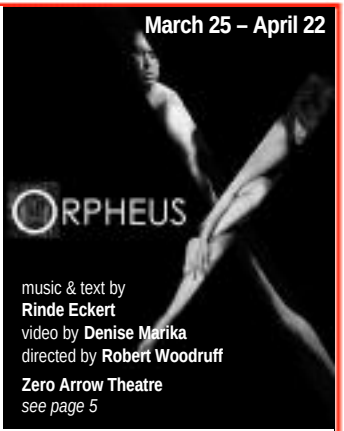
May 13 – June 11

Island of Slaves

by
Pierre Marivaux
translated by
Gideon Lester
directed by
Robert Woodruff

Loeb Drama Center
see page 2

March 25 – April 22



music & text by
Rinde Eckert
video by **Denise Marika**
directed by **Robert Woodruff**

Zero Arrow Theatre
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June 15 – July 9

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The smash hit returns!

NO EXIT

by
Jean-Paul Sartre
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Jerry Mouawad

Zero Arrow Theatre
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June 22 – July 9

American Repertory Theatre
64 Brattle Street, Cambridge, MA 02138

ZERO ARROW EXTRA

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The Civilians in (I Am) Nobody's Lunch

April 25-30

Charlie Victor Romeo

May 17-28

A.R.T./MXAT Institute

Arabian Night

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directed by Marcus Stern

March 24 – April 1

NOTE: this performance will be at ZERO CHURCH STREETPerformance Space

Pants on Fire

created by the cast & KJ Sanchez
directed by KJ Sanchez

June 2-10

welcome

CLASS ACT

Gideon Lester introduces Marivaux's comedy ISLAND OF SLAVES

A portrait of Pierre Marivaux from the Palais de Versailles.

La Dispute, the Marivaux comedy that Anne Bogart staged three years ago at the A.R.T., concerned a fanciful experiment intended to discover whether men or women were more unfaithful in love. We are now returning to Marivaux and another comedy of social engineering, though beneath its frothy exterior, **Island of Slaves** handles more serious themes than the battlefield of the heart. First produced in 1725, some twenty years before **La Dispute** and close to the start of Marivaux's career, the play offered a challenge to the strict social hierarchies of eighteenth-century Paris. Though it clothes its politics in the buffoonery of the *commedia del'arte*, **Island of Slaves** proposes nothing less than an experiment in democracy.

Beneath its frothy exterior, Island of Slaves handles serious themes.

The plutocrats of prerevolutionary Paris maintained that their dominance was God-given and immutable. According to the historian David Garioch, "throughout the first half of the eighteenth century, Paris was a society in which people knew their place. Hierarchy remained strong and most individuals expected to remain in the social group into which they had been born. The nobility . . . wholeheartedly agreed that birth should determine rights. They rejected utterly the notion of equality before the law." Just a decade before Marivaux's birth in 1688, the social commentator Fénélon noted that in Paris "servants are regarded almost like horses; people believe them to be of a separate race and suppose that they were made for the convenience of their masters."

Like all hierarchical societies, the strict pecking order of the *ancien régime* relied on a vast underclass to sustain itself. Almost one-fifth of the adult population of Paris was servants — Louis XIV maintained more than 4,000 of them at Versailles. Even the middle-class merchants kept an assortment of household staff, though nothing compared to the domestic armies that waited on the aristocracy. According to one contemporary account, "the staff of a *grand seigneur* should comprise thirty to thirty-six menservants, ranging from the steward, secretary, and equerry down to the six lackeys, two pages, four grooms, and two postilions. . . . The lord's wife should have her own retinue of fourteen."

In the early eighteenth century, servants were paid irregularly, if at all. In lieu of cash, masters provided their staff with lodging, food, clothing, and religious instruction. A literary subgenre flourished of handbooks offering advice on the management of servants; particular attention was paid to the moral and spiritual aspect of good governance, which was often cited as an important justification for keeping staff. In one such guide Jacques-Joseph Duguet reminded masters, "God only gives you servants that they may find help and refuge in your charity, an example in your piety, enlightenment in your teachings, and in your zeal and dedication a powerful exhortation to salvation." In another handbook, *The Master's Duty*, the author advised that a master "must consider it inevitable that every one of his servants has a fault, and must charitably endeavor to correct it."

The aristocrats of Paris dressed their servants in extravagant livery and paraded them in public to demonstrate their wealth. The servants' gilded uniforms, together with the nicknames their masters bestowed on them, helped to depersonalize the workers – a strategy that diminished the chance of rebellion and insubordination. As the historian Cissie Fairchilds has noted, servants were frequently reduced "from people to things, to *objets d'art* forming part of the decorative background of their masters' lives. Servants were simply *there*, like the furniture; employers took their presence for granted, and refused to recognize or acknowledge their existence as individuals." In addition to such humiliations and working conditions tantamount to slavery, female servants routinely suffered physical and sexual abuse at the hands of their masters.

The explosion of radical social philosophy known as The Enlightenment had announced itself in England in 1690 when John Locke published his *Two Treatises of Government*. Locke's critique of inequality, slavery, and absolute monarchy were soon the talk of the Paris *salons* — the artistic and social gatherings held in the drawing rooms of prominent matrons and attended by the *beaux esprits* of the day. By 1710 when Pierre Marivaux arrived in Paris, the *salons* were home to a new generation of political philosophers. The young writer was invited to frequent two of the most celebrated drawing rooms in Paris, those of Mme. de Lambert and Mme. de Tencin, where he became acquainted with such luminaries as the mathematician Bernard de Fontenelle and the political philosopher and novelist the Baron of Montesquieu, whose *Persian Letters*, a thinly veiled critique of the excesses of French society, were a model for Marivaux's own letters.

Will Bond, Ellen Lauren, and Stephen Webber in the A.R.T.'s production of Marivaux's ***La Dispute.***

Marivaux viewed Parisian society with the critical eye of an outsider. Although he had been born in the city he had spent most of his childhood in the provinces — his father, a middle-ranking official in the Royal Mint, was transferred out of town — and Marivaux only returned to the capital in 1710, at the age of twenty-two. As soon as he arrived in Paris, Marivaux embarked on a literary career. He had composed a short verse comedy the year before, but it was never professionally produced, and Marivaux postponed further attempts at playwriting for several years, instead developing his craft through a prodigious series of novels, parodies, and satirical essays.

Seven years after his arrival in the capital, Marivaux published a suite of letters in the journal *Mercure de France.* Addressed to an anonymous lady in a provincial town, the *Letters on the Inhabitants of Paris* paint a dazzling portrait of the excesses and glories of society life in "the center of all virtue and vice." The letters combine a deep, even awestruck affection for his subjects with a withering social satire, as Marivaux dissects the foibles of the working classes and the expanding bourgeoisie; Paris was a mercantile city, and the Parisians' culture of consumption rivaled even our own. Marivaux's sharpest barbs, though, were saved for *les femmes de qualité*, the ladies of the aristocracy, whose affectations he mocked with relentless glee. "Her outfits, her walk, her gestures, the tone of her voice, are all intended to create the appearance of beauty," he wrote, "but it is a beauty in which nature had no hand. Not the body's innate beauty that requires no planning . . . but an artificial, constructed beauty, born from the vanity of the lady's parents, developed in the society of other women, and perfected by hard study. This ridiculous beauty of otherwise reasonable people . . . this is Pride's greatest concoction."

Marivaux's chief complaint against these *femmes de qualité* was that their lives were pure façade. Their entire conduct was calibrated for maximum impact in the ultimate Parisian sport — the game of love. All high-class women were, he implied, essentially flirts, and *'une femme qui n'est plus coquette, c'est une femme qui a cessé d'être*." ("A woman who no longer flirts no longer exists.") Their days were spent only in the dress shop, their nights in the ballroom and the boudoir; *"Tout est jeu pour elles, jusqu'à leur reputation."* ("All is a game for them, even their reputation.")

For Marivaux, Parisian society was quite

"Le Baiser (The Kiss)" by Fragonard.

Scenes from the Piccolo Teatro di Milano's 1994 production of ***The Island of Slaves***.

ISLAND OF SLAVES
at a glance

by **Pierre Marivaux**
translated by **Gideon Lester**
directed by **Robert Woodruff**

set and costume design	**David Zinn**
lighting design	**Christopher Akerlind**
sound design	**David Remedios**

CAST

Iphicrate	**John Campion***
Arlequin	**Remo Airaldi***
Euphrosine	**Karen MacDonald***
Cléanthis	**Fiona Gallagher***
Trivelin	**Thomas Derrah***

SYNOPSIS

Many years ago, a group of fugitive Greek slaves colonized a remote island and established a society of absolute equality. They determined to do away with all class distinctions; any former masters arriving on the island would have to be retrained in the ways of democracy, or else put to death.

Now a storm at sea maroons four Athenians — two aristocrats and their slaves — on the island. They are met by an administrator who instructs the masters and slaves to switch names, clothes, and roles, so beginning their lesson in humanity.

literally a performance. He characterized the *femmes de qualité* as "*commédiennes*" ("actresses") and the bourgeoisie and merchants who imitated the dress-styles and mannerisms of the aristocracy he described as "actors begging for applause." Their clothes were costumes, their carriages, mansions, and liveried servants were props and sets, they wore masks and disguises to parties — in short, they lived entirely as part of a great theatrical pageant.

In the current critical terminology we would say that Marivaux's view of the social classes was "performative," which is to say, from the humblest servants to the landed gentry, all Parisians were engaged in complex role-playing that defined their social standing. The implications of this assessment are profound; if status is defined by props, costumes, and learned behavior, then with the right training and a good outfit, shouldn't anyone be able to pass as an aristocrat? It was to prove a fine subject for a playwright, and a controversial notion in eighteenth-century France.

Marivaux wrote many comedies that satirized the behavior of the aristocracy, but few do so as overtly as **Island of Slaves**. Like **The Tempest** or *Robinson Crusoe* (which Defoe had published only six years earlier) the play opens with a shipwreck. Two aristocrats and their servants are marooned on a remote island, which, they quickly discover, is not deserted. Many years earlier, a group of runaway slaves had made the island their home and established a fully egalitarian republic where there would be no masters, no slaves. The party from the Old World is met by Trivelin, a government representative, who explains the island's history and informs them that they are to be retrained in the laws of the republic. Masters and slaves must break their old habits of dominance and servility, and the aristocrats will be taught a "lesson in humanity."

The retraining process, which Trivelin conducts with medical precision, takes the form of a series of comic set pieces in which the slaves first reveal their feelings for their masters, then, adopting their clothes and names, imitate their habits and speech. The performative qualities of class that Marivaux described in his letters have, in other words, found their perfect representation on stage. The erstwhile slaves are performing their masters' former roles — and as they do so, are they not actually becoming masters? There is some suggestion in the play that the performance of power is as corrupting as power itself; as in **La Dispute**, the social experiment threatens to unravel in violence and despair before a form of truce is imposed in the final moments.

The layers of performance and reality in **Island of Slaves** must have been particularly acute in the French theatre, where aristocrats where able to buy seats on the stage itself alongside the actors. Marivaux protected himself from possible repercussions by setting the play in a remote time and place; the characters are nominally Greek, and are voyaging from

ancient Athens rather than contemporary Paris. The inversion of master and servant was also a theatrical device that would have been familiar to the audience. The so-called "clever servant" is a figure first introduced in Roman comedy, and transmitted through medieval drama and the Italian folk theatre of the *commedia dell'arte*, with its "*zanni*" (servants) — Arlechinno, Trivelino, Pulcinella, and so on — who spent their theatrical lives outwitting their masters. Marivaux originally wrote **Island of Slaves** for a *commedia* troupe resident in Paris, the Théâtre Italien, for whom he served as principal playwright for many years. The Italian players were skilled improvisers capable of performing more than sixty new plays in a single season. Each of the actors was associated with one stock role — Arlequin, the male servant in **Island of Slaves**, was first played by Thomas-Antoine Vicenti, the company's resident Arlechinno — and the performers would have embellished Marivaux's concise texts with endless physical business and slapstick.

For all the historical precedence of the "clever servant," Marivaux injected the convention with a strong shot of contemporary social and political reference, and **Island of Slaves** remains by any standards a powerful call for equality and justice. Beaumarchais drew heavily from the play when creating the rebellious Figaro in **The Barber of Seville** and **The Marriage of Figaro** — a comedy apocryphally credited with inspiring the French Revolution — and the eminent nineteenth-century critic Sainte-Beuve described **Island of Slaves** as "*une bergerie révolutionnaire*." ("A revolutionary pastoral.")

Revolutionary or not, **Island of Slaves** enjoyed great success when the Italians first performed it. The reviewer for the *Mercure de France* reported that "the public received it with warm applause. Monsieur Marivaux, the author, is accustomed to such success, and everything that his pen touches acquires a new glory." Versailles, however, was predictably less enthusiastic; after a command performance before Louis XV, one contemporary critics reports that "the play did not please the court." The aristocratic audience was particularly irritated by a *divertissement* at the end of the performance in which a chorus of slaves "rejoiced at having broken their chains."

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

References and further reading

Cissie Fairchilds, *Domestic Enemies: Servants & Their Masters in Old Regime France*. (Johns Hopkins University Press, 1984)

David Garrioch, *The Making of Revolutionary Paris.* (California University Press, 2002)

Sarah Maza, *Servants and Masters in Eighteenth-Century France: The uses of loyalty.* (Princeton University Press, 1983)

Kenneth McKee, *The Theatre of Marivaux* (New York University Press, 1958)

Daniel Roche, *France in the Enlightenment.* (Harvard University Press, 1998)

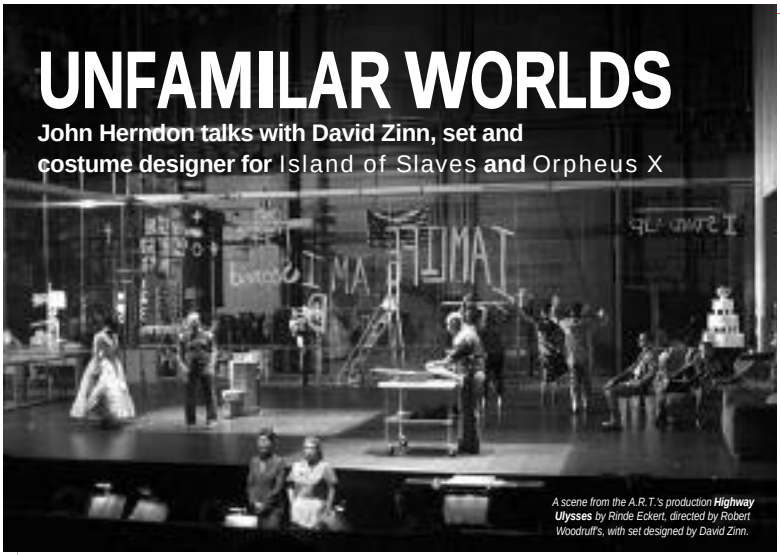
Arelated article on Marivaux by Gideon Lester can be found at www.amrep.org/articles/1_3/dispute/loveplay.html

far left: A fashion plate from 1689 featuring a lady and her black page.

near left: A late seventeenth-century engraving of liveried servants serving lunch.

UNFAMILAR WORLDS

John Herndon talks with David Zinn, set and costume designer for Island of Slaves and Orpheus X



*A scene from the A.R.T.'s production **Highway Ulysses** by Rinde Eckert, directed by Robert Woodruff's, with set designed by David Zinn.*

John Herndon: What are you trying to capture with your costumes for **Island of Slaves**? Where do they come from?

David Zinn: The sources are varied. Some are from contemporary fashion shots, some from the 80s club/performance icon Leigh Bowery, and some from the videos and installations of L.A. artist Paul McCarthy, which deal with entertainment that pushes the bounds of cruelty. They seem like pictures from a party that's way out of control. They're about the uncanny aspect of carnival, as in Mikhail Bakhtin's essay on the Middle Ages [*Rabelais and His World*], about the fear of the hidden and the suppressed. They get at extremely deep-rooted notions about what we're afraid of, what we're trying to keep out of civilized society. It's only possible to experience the freedom of carnival if it's extreme.

J.H.: How do the costumes and set work together?

D.Z.: I hope they don't work together. I hope everything about this place is disorienting. We're setting up a sterile space in which a weird, carnivalesque event is taking place. The room is being occupied but in a foreign way, in a way that is not usual for it. The lighting will help with this disorientation. It'll use all the theatre tricks: mood, revealing, framing, blinding, seducing, distracting, celebrating. The audience should share the experience of the masters onstage. They should feel off-balance. **Olly's Prison** was straightforward: a character was a cop, so he wore a uniform. This production is the opposite of that.

J.H.: You have worked with Robert Woodruff several times. What aesthetic do you share?

D.Z.: Growing up, I liked both musical theatre and the Wooster Group. From one came pure entertainment, and from the other came the creation of completely unfamiliar worlds. I like both, and so does Robert. He's a master storyteller and stager, yet at the same time he is interested in the unfamiliar. He understands that something can be so ugly that it is beautiful and so beautiful that it is ugly. I like that. We both want to tell the truth and find that unexpected approaches are better ways to do so.

We like certain things — apertures, low spaces, spaces that reveal other spaces, surprises. The sets that I've done with Robert are charged spaces that allow collisions — in the case of **Olly's Prison** some very literal collisions. In everything I do I try to make a reverberation chamber.

In **Island of Slaves**, there is a large space, but it is not a large, vacant space. It is haunted; it has a history. The characters' lines and actions bounce off each other and the set itself. They resonate.

John Herndon is a second-year dramaturgy student at the A.R.T./MXAT Institute.

*David Zinn's sets for **La Clemenza di Tito** by Mozart, **Miss Julie** by Ned Rorem, and **Flavio** by Handel; all directed by chas rader-shieber*

A Century of Change: The Life and Times of Marivaux

Unless otherwise stated, all plays are by Marivaux. Only a selection of his work is listed.

1673 Molière dies
1688 Pierre Carlet de Chamblain de Marivaux is born in Paris on February 4
1694 Voltaire is born
1709 Marivaux's first play, the one-act comedy **The Just and Prudent Father**, is produced in Limoges
1712 Rousseau is born
1713 Diderot is born
1715 Louis XIV dies
1716 First performance by the Comédie-Italienne in Paris
1717 Marivaux marries Colombe Bologne
1719 Marivaux's only child, a daughter, is born
1720 Marivaux's first full-length comedy, **Love and Truth**, is performed at the Comédie-Italienne. His only tragedy, **Hannibal**, closes after one performance at the Comédie-Française
1723 **The Double Inconstancy**. Colombe Bologne dies, Marivaux never remarries
1724 **The False Servant**
1725 **Island of Slaves**
1730 **The Game of Love and Chance**
1732 **The Triumph of Love**
1734 Voltaire publishes *The Philosophical Letters*
1737 **False Confessions**
1740 The Marquis de Sade is born
1741 Marivaux abandons his unfinished novel *The Life of Marianne*
1742 Marivaux is elected to the Académie Française
1744 **The Dispute**
1756 Rousseau begins writing *La Nouvelle Heloïse*
1757 Marivaux writes his last play, **The Actors of Good Faith**
1763 Marivaux dies in Paris on February 12
1774 Louis XV dies
1778 Voltaire and Rousseau die
1782 Choderlos de Laclos writes *Les Liaisons Dangereuses*
1784 Diderot dies. Beaumarchais writes **The Marriage of Figaro**
1789 The French Revolution begins

A TRIP TO THE UNDERWORLD

Ryan McKittrick speaks with Rinde Eckert, composer and writer of Orpheus X

ZERO ARROW EXTRA

Ryan McKittrick: Like **Highway Ulysses**, which you developed at the A.R.T. in the 2002-03 season, **Orpheus X**is a new riff on an ancient story. What attracts you to the Greek myths?

Rinde Eckert: I'm attracted to anything that gives me poetic license, and I'm interested in theatre as a medium of poetry. I'm drawn to the Greek myths because myth is essentially a poetic form. It exists in a legendary landscape and therefore doesn't force you to abide by the time of real world operations. So myth allows us to stop, sing, and wax poetically on one subject for a long time. There's so much in our media today that's hurrying us along, insisting that we keep up with the fast pace of our world. We go to the movies and we're zipped along in this precipitous rush. Sometimes that's an exhilarating rush. But the great breath of theatre is to sit in a time that is suspended, extended, and removed.

R.M.: Who is Orpheus in your version of the myth and what is his journey?

R.E.: During the early phases of development for this project, I began to think of Orpheus as a kind of modern-day, Dionysian poet. He's a pop star who, like so many famous entertainers, isn't particularly troubled by nuances or by irony. My initial impulse was to follow the myth more closely and have Orpheus grieving his deceased wife. But I didn't get very far with this idea before I came across a story about a man who had been in a cab that ran over someone and who became obsessed with the person who had been killed. This seemed like an interesting direction in which to take the myth, because Orpheus would be mourning someone he doesn't know — which suddenly thrusts him into an ironic situation. So my Orpheus, this iconic singer with a pop sensibility that's completely removed from the complications of irony, is hurtling through the city in a taxi with all his glorious ambitions completely intact. And while he's racing through the city, an obscure, distracted poet named Eurydice is fumbling with her glasses'case as she's crossing the street. She's the exact opposite of Orpheus. She's bookish — a wordsmith who is completely attuned to the ironies of life. And as she's putting away her reading glasses, she's hit by the cab. Just before she dies in Orpheus'arms, she recognizes him and says, "Oh, it's you. How strange." She's aware of the fundamental irony of her death: that she, a relatively unknown poet who's spent her life trying to figure out what a sentence can do, is dying in the arms of a famous idiot who sang, "Oh baby, baby, baby." But her final words seem cryptic to Orpheus. So he shuts himself up in his room and starts reading Eurydice's poetry. But he doesn't have the skill to decipher it or her or her final words. He longs to see her in the world. He believes that he can be saved by seeing her body in the world — that he'll be able to rekindle his sense of Dionysian ecstasy if he can just get her back into her body. So he descends to the underworld as an attempt to rescue himself and get back to his old way of life. But the myth is a tragedy, so Orpheus fails. And I think ultimately the tragedy of this piece is that in the end Orpheus still doesn't know how to process the ironies of the world he lives in.

R.M.: Why is it important to recognize and contemplate ironies?

R.E.: The ability to see and understand irony is a beautiful aspect of human evolution — it's the soul of intelligence. Figures like my Orpheus are there to distract us from the ironies of our lives – as opposed to elevated poets who illuminate us and alert us to those ironies. I understand why someone like Orpheus can attain such stature. I appreciate those distractions. We all need them occasionally. But not as the only thing we pay attention to. Irony is of course a difficult and problematic value. We can lose ourselves in a solely ironic position and become completely debilitated. But we need irony in order to preserve and appreciate the beauty of the other operations — those Dionysian operations – in our world. For me the ideal Orpheus is an Orpheus who can move back and forth between the innocence of Dionysian ecstasy and a more Apollonian attention to irony.

I'm interested in theatre as a medium of poetry.

R.M.: Most renderings of the myth focus on Orpheus more than Eurydice, but in your version she plays a central role. Why?

R.E.: Rather than making Eurydice a handmaiden to Orpheus and a useful device with which to frame his tragic turn, I wanted to give her agency in this piece. Of all the figures in the Greeks myths, Orpheus is one of the least dramatically viable because he doesn't have a foil against which to measure his loss or engage in conflict. In most versions of the myth, Eurydice doesn't have a say or stake in Orpheus' operation. She's really just a poetic device. So in order to dramatize the myth, she has to have a significant degree of agency — she has to be more than a complaining lover or more than just a servant to the great, magical Orpheus.

R.M.: Why does your Eurydice rip the blindfold off Orpheus and force him to turn around, thus condemning herself to death everlasting in the underworld?

R.E.: She knows that to return and be a part of his scheme is just to return to a hell on earth. When she dies, Eurydice is at the end of her writing life. She's lost her passion, she's somewhat jaded, and she's just going through the motions. Persephone, the queen of the underworld, offers her a kind of redemption: to bathe in the River Lethe, the River of Forgetfulness, and see everything around her from a fresh perspective. At the end of the piece Eurydice is able to look at the poems she's written and experience them with young eyes. She's able to see the world with wonder again. So she retrieves a kind of innocence and becomes, not unlike Orpheus, a creature of nature — but hers is an innocence born out of experience.

R.M.: In other versions of the myth Hades, the King of the Underworld, is also present when Orpheus secures Eurydice's release. Why doesn't he appear in your piece?

R.E.: Hades, who abducted Persephone and forced her to become his queen, is too similar to Orpheus, who is trying to carry off Eurydice in order to make his world more bearable. This is just what Hades did with Persephone, so I don't need him in this piece. Persephone's dilemma is more interesting to me than Hades', and she has a rapport with Eurydice that Hades couldn't possibly have.

R.M.: Could you describe the music you're developing for the piece?

R.E.: I'm working with the obsessive sounds of rock and roll, which will initially be associated with Orpheus. It's not exactly rock and roll, however, because I tend not to write in duple meter. Most rock and roll is written in duple meter because it's an even rhythm that's easy to dance to. I'm trying to give the music a more jarring quality, so I'm taking some of the sounds of rock and roll but not its normal character. For Eurydice's world I'm thinking more in terms of Art Song. Art Song fully developed in the nineteenth century as French *mélodie* and German *lied* and involved the setting of poetry to music. It's harmonically rich and rhythmically intricate because the poetry demanded that of the music. I'm also using Hanns Eisler, Kurt Weill, and Nino Rota as models for Eurydice's world. Her music will be more akin to dances, both courtly and folk, than to the Dionysian ecstasy of rock and roll. And certain parts of the piece will combine these two styles.

R.M.: On the first day of rehearsal you spoke at length about the rhythms of the piece. How would you characterize the tempos of the songs?

R.E.: This is a piece about worlds that are out of balance. Orpheus'world is completely out of balance because the superstar has shut himself up in his room and this has consequently thrown the world outside into chaos. The underworld is superbly ordered realm, but because it's so rigidly ordered it, too, is actually unbalanced. So I wanted to give a sense in the music that things are out of balance in both worlds. I also think that regular meter tends to lull audiences. So I've tended to speed up or slow down within measures, producing rhythms that are like agitated breathing. It's true that a composer can alter the pace of a song by subdividing the beat. Beethoven did this all the time. So does Philip Glass. But subdividing a beat within a measure produces the illusion that you're moving faster. I didn't want the illusion of a quicker pace — I'm actually trying to subtly violate the tempo within the measure.

R.M.: What instruments are you using in the piece?

R.E.: I'll be playing the electric guitar to capture some of the energy of rock and roll, and I want the instrument to function as Orpheus'lyre. We'll also have two orchestral instruments — the viola and the double bass — that might perhaps conjure up the world of Art Song and chamber music. I'm also using keyboard, electric bass, and drums.

R.M.: You're tailoring the songs to the voices of three phenomenal singers: John Kelly, Suzan Hanson, and you. What are these three voices allowing you to do as a composer?

R.E.: We all have enormous ranges, which gives me a lot of notes to work with. John has a wonderfully developed falsetto, which will give him a more feminine quality as Persephone. I also sing in falsetto a lot, so John and I will be able to sing up high together in a number of songs. Suzan has a more classical voice that brings both the refined feeling of chamber or salon music and the intensity of opera. You don't get that intensity of feeling anywhere else. Not in cabaret singing and certainly not in rock and roll. People who aren't properly trained just can't go there with their voices. So I think Suzan is perfect for Eurydice, because the character is in a sense trained—trained in poetry and in irony. This is the first opportunity I've had in a long time to write for a soprano voice like Suzan's.

R.M.: Over the centuries the Orpheus myth has inspired an extensive body of poetry and a number of operas. What do you hope setting the story to music will do for audiences?

R.E.: Music exists in the theatre in part to draw out time. It gives us time to think. Or sit for a while with something that otherwise might pass in an instant. It slows us down enough so that the images can sit with us, and we can see their associations with other images. This is one reason to intone a story. The other is that music can augment feeling, or suggest unspoken aspects of the lyric, like masked emotions or irony.

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

High Praise for Eckert/Woodruff's HIGHWAY ULYSSES

(production photo, top of previous page)

Elliot Norton Award
Best Production, 2003

"a fascinating & full-bodied musical contemporization of the warrior's journey."
– Boston Globe

"a fluid, multi-layered production. Obie-winner Eckert has recast Homer's epic with a musical idiom that mixes jazz, blues, rock, and new opera."
– Boston Phoenix

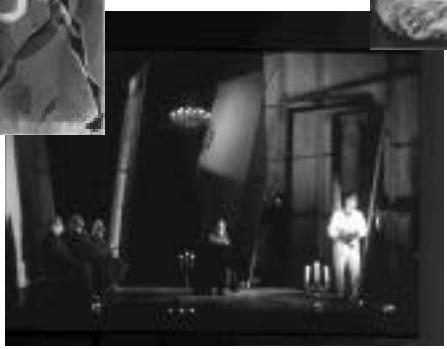
"Woodruff's stunning visual frames bring everything into sharp relief — the layers of ideas, meaning and imagery unfold in increasingly complex and imaginative ways. *– Boston Herald*

"It's a show not to be missed — an imaginative transformation of the timeless legend with intense performances and evocative music." *– Patriot Ledger*

THE MYTH OF ORPHEUS

Orpheus was the most famous poet and musician of the ancient world. He played a lyre given to him by Apollo and the sound of his music had the power to enchant wild beasts and move trees and rocks. After assisting the Argonauts in the theft of the Golden Fleece, Orpheus married Eurydice. One day Eurydice met Aristaeus, who tried to rape her. While she was running away from Aristaeus, Eurydice was bitten by a snake and died from its bite. Bereft and inconsolable, Orpheus descended into the underworld to try to retrieve his beloved wife. As he approached Hades and Persephone (the king and queen of the underworld), Orpheus plucked the strings of his lyre and began to sing a song of lamentation. The underworld was moved to tears. Eurydice was called forth, still limping from her recent wound. Hades and Persephone released Eurydice to Orpheus under just one condition: while walking out of the underworld, Orpheus could not look at Eurydice. Reunited, Orpheus and Eurydice began their ascent. But just as they were nearing the opening of the cave, Orpheus, perhaps fearful that Eurydice would fail him or perhaps because he couldn't resist taking one quick glimpse, turned around and looked at his wife. As he stretched out his arms to embrace his beloved one last time, Eurydice disappeared into the underworld to die a second death.

Orpheus returned to Thrace, where he began singing of his love for young men. Outraged by his songs, a mob of Thracian women swarmed upon Orpheus, tore his body apart, and strewed his mangled limbs across a field. The earth wept for Orpheus. Rivers overflowed with their own tears. Birds, beasts, and rocks cried. Orpheus'head and lyre floated down a stream until they reached the sea and then the coast of Lesbos. His head was enshrined in a cave and his lyre was placed in heaven as a constellation.



first column:
"Music" by Emile Fabri, 1925.
"Theme on Electronics (Orpheus)" by Barbara Hepworth, 1956.
"Mask of Orpheus" by Isamu Noguchi, 1948.

second column:
"Orpheus in Hades" by Henry Met de Bles (ca. 1515)
"Orpheus" by André Masson, 1934.

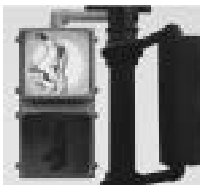
third column:
"Orpheus" by Pietro Francavilla, 1598.
Orphée, music by Philip Glass, A.R.T. world premiere based upon the scenario by Jean Cocteau directed by Francesca Zambello

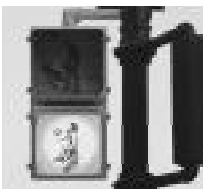
fourth column:
"Orpheus' Lyre" by Alexandre Séon, 1898.
"Le Testament d'Orphée" by Jean Cocteau, 1959.
"Orpheus and Eurydice Emerging from the Gates of Hell" by Auguste Rodin, 1893.
"Orpheus and Eurydice" by Anselm Feuerbach, 1869.

PROJECTING THE UNDERWORLD

Miriam Weisfeld introduces the video art of Denise Marika

Something startling happened to the street crossing lights in Brookline in 1994: two new signals appeared at an intersection. Instead of "walk" or "don't walk," the red and green squares illuminated the image of a mother and child. In one, the pair embraced; in the other, the child struggled away. And in each image, the figures were nude.





The neighborhood went berserk. A distraught parent called the images pedophiliac. One man tried to attack them with a hammer. Local newspapers published cartoons about them. A town meeting was called. A citizen stood up and protested, "This belongs in a museum, not on the street."

Denise Marika, the creator of the installation, laughs as she recalls this comment. "That was an apt, sad statement about the arts in our culture. 'It's fine to put it behind doors, but don't put it on my street.'"

Marika had devised the projections from photographs she'd taken of herself hugging her son. She distilled the images into classical lines that left the bodies more impressionistic than explicit. She meant to provoke reflection and invite diverse interpretations. By placing them in an unexpected frame — streetlights — Marika hoped to catch the viewer's raw response. She didn't anticipate how raw those responses would get.

"People flipped out because of the context," she explains. "It's all about expectation. Giant ads for Calvin Klein with the guy ripping his pants off were going by on the buses at the same time. But [in] advertising, you know the message: 'Buy underwear.' When you put people in a different circumstance or you ask different kinds of questions, they don't know [the message.]"

As she says this, Marika finds herself again negotiating a new context for her art. For the first time, this nationally recognized visual artist will co-create a play. Marika has exhibited her projections and installations at the Museum of Modern Art, the Isabella Stewart Gardener Museum, the Fogg Museum, as well as in Edinburgh, Berlin, and Tokyo. Except for a brief stint designing sets as an undergraduate at Pomona College, she's never tried her hand at theatre. But Robert Woodruff was intrigued by her exhibits, and he invited her to create the video component of **Orpheus X**. "I'm bracing myself," Marika chuckles. "I'm not usually let out of the box."

In **Orpheus X** Marika will transplant some of her signature gestures from the gallery to the stage. In collaboration with Woodruff and the writer/composer Rinde Eckert (**Highway Ulysses**), Marika plans to devise a visual vocabulary for the play. By filming the bodies of Eckert — who plays Orpheus — and Suzan Hanson, Marika will examine the hero's mythical journey to Hades in pursuit of Eurydice. Set designer David Zinn has incorporated some of Marika's favorite projection surfaces: coffin-like enclosures and huge steel I-beams. This allows Marika to manipulate the scale of her images, confronting the live actors with magnified or miniscule visions of the other characters.

Placing her videos on a live stage has forced Marika to ponder the differences between acting and performance art. Those differences, she says, go straight to the heart of the viewer's experience.

Set design by David Zinn for ***Orpheus X.*** *The I-beams, the metal square, and the floor will serve as projection surfaces for Denise's video.*

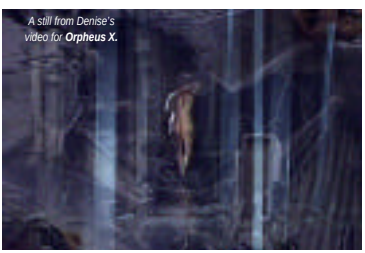
"Robert [Woodruff] saw a piece of mine called *Gnaw*. I'm eating my way through dirt and revealing my face. He loved it and was horrified. He was like, 'You didn't *eat* that?' And I was totally surprised he would ask. Because of course I wasn't *acting* it. I was *in* that situation. And that's the way I explore things, by putting myself in that situation. And then spending huge amounts of time examining what it is to be there."

As a theatre director, Woodruff had imagined Marika performing *Gnaw* as an actor might: with an edible substance that resembled dirt, or camera angles that didn't require her to swallow it. For Marika, that would be a waste of time. Whereas theatre creates an illusion to suggest that a real event is happening, performance art often confronts its audience with a real event to suggest open-ended questions.

The cast of **Orpheus X** has begun to toe the line between acting and performance art. "Whenever we put either [Eckert or Hanson] in a situation where they had a physical task, that got closer to what I wanted. Because I didn't give them a character. It didn't really matter if this was Orpheus." Marika glances at the computer where her assistant Leah Gelpe edits a fragment of recently shot video. On the screen, Eckert smears his face with a thick, dark goo: syrup? Blood? Gelpe whispers, "I don't think we should say," and both women burst out laughing.

"I don't usually give my audience any information until they walk in," Marika grins. "The images and the moments should be fresh and new. I'm very cautious about taking away from the audience's ability to go where they personally want to go."

Even before they had begun rehearsing, the co-creators of **Orpheus X** had already imagined ways that the actors and audience might relate to the video. They envision huge video images of Eurydice haunting Orpheus from the underworld. "What does that do to the actors in the space and how we perceive them?" Marika wonders. "Maybe we have more empathy because of the vulnerability, like Rinde in relationship to her [image]. I think the inability to connect becomes much clearer because you are dealing with the virtual. That disconnect is going to create a new kind of relationship that one normally doesn't have between a man and a woman, between two actors, between two people, that close but totally separated."



A still from Denise's video for ***Orpheus X.***

Miriam Weisfeld is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

ORPHEUS X

at a glance

music and text by **Rinde Eckert**
video by **Denise Marika**
directed by **Robert Woodruff**

set design	**David Zinn & Denise Marika**
costume design	**David Zinn**
lighting design	**Christopher Akerlind**
sound design	**David Remedios**

CAST

Orpheus	**Rinde Eckert***
Eurydice	**Suzan Hanson***
John/Persephone	**John Kelly***

BAND

Timothy Feeney, *percussion*; Jeff Lieberman, *piano, guitar;* Blake Newman, *bass*; Wendy Richman, *viola, cello.*

SYNOPSIS

Afamous singer named Orpheus has shut himself up in his recording studio. Afew weeks ago, Orpheus was a passenger in a cab that hit and killed the poet Eurydice as she was crossing the street. Ever since the accident, Orpheus has been obsessed with Eurydice. He sings about her, reads her books of poetry, and imagines her alive in the world with him. Orpheus'manager keeps coming to the studio, trying to convince the singer that he can't be in love with a woman he never even knew, and that he must get back out in the world.

Meanwhile, Eurydice meets Persephone, the queen of the underworld. Persephone reads Eurydice's poetry aloud, and Eurydice shares her creative process with the Queen. Persephone lets Eurydice know that she will soon bathe in the River of Forgetfulness and see everything— including her own poetry — with fresh eyes.

Orpheus can't stop thinking about Eurydice. He decides that in order to rescue himself and start performing in public again he must retrieve Eurydice from the underworld. With the help of his manager, he makes a trip to the world below, where he sings a song that persuades Persephone to release Eurydice. The Queen tells Orpheus he can take Eurydice back to the world of the living, but sets one condition: he can't look at her during their ascent. As soon as they begin their journey out of the underworld, Eurydice rips off Orpheus'blindfold, forces him to look at her, and condemns herself to death everlasting.

THE MANY INCARNATIONS OF ORPHEUS

Poetry
Virgil, *The Georgics*, Book IV
Ovid, *The Metamorphoses*, Books X and XI
Rainer Maria Rilke, *Sonnets to Orpheus*
H.D., "Eurydice"

Opera
Christoph Willibald Gluck, *Orpheus and Eurydice*
Philip Glass, *Orphée*, A.R.T. world premiere
Franz Joseph Haydn, *Orfeo ed Euridice*
Claudio Monteverdi, *L'Orfeo*
Jacques Offenbach, *Orphée aux Enfers* (*Orpheus in the Underworld*)

Film
Black Orpheus, set in Rio during carnival, directed by Marcel Camus, starring Breno Melo and Marpessa Dawn
The Fugitive Kind, screenplay by Tennessee Williams from his play **Orpheus Descending**. Directed by Sidney Lumet, starring Marlon Brando, Anna Magnani, and Joanne Woodward
Orpheus Descending, based on Tennessee Williams'play, directed by Peter Hall, starring Vanessa Redgrave and Kevin Anderson
Orphée, written and directed by Jean Cocteau

ORPHEUS/ISLAND ACTING COMPANY

Orpheus Company

RINDE ECKERT*— *Orpheus*
A.R.T.: **Highway Ulysses** (composer, writer, actor; Elliot Norton Award for best production, 2003). Renowned as a composer, writer, director, singer, actor and movement artist. He conceives and writes both the music and libretto, and performs his own staged, full evening works, which have toured extensively both nationally and in Europe. Other works: **And God Created Great Whales** (two-person musical opera conceived, with music and libretto written by and performed by Eckert, opened in New York City May 2000 — *Obie-Award*; remounted in September 2000 for a 6-week off-Broadway run, third run January 2002 at the 45 Bleecker Theatre);**An Idiot Divine Romeo Sierra 'Bngo** (commissioned by The Public Theater); **Quit This House**; **Shoot the Moving Things** (radio musical, **Four Songs Lost in a Wall** (radio opera), **The Gardening of Thomas D** (two-person musical play); **The Navigator**(an opera for children commissioned by California's Opera Piccola and premiered in 1999, conceived, composed and directed by Eckert). He has worked extensively as a composer and collaborator with choreographer Margaret Jenkins, and won the San Francisco Bay Area's Isadora Duncan Award for his music in**Shelf Life**. Mr. Eckert also writes for instrumental chamber music ensembles, his chamber works have been performed in Portland, Boston, and New York. CDs of Eckert's music, *Finding My Way Home, Do the Day Over* and *Story In, Story Out* are available on the Intuition label from Köln, Germany. Marc Blitzstein Memorial Award in 2005 from the American Academy of Arts and Letters, given every 5 years or so to a lyricist/librettist/composer.)

SUZAN HANSON*— *Eurydice*
A.R.T.: Philip Glass's **The Sound of a Voice** (also performed at the Court Theatre in Chicago), **The Fall of the House of Usher**. Recent credits: **Siegfried** and **Götterdämmerung** (Brünnhilde), Dove Version for Long Beach Opera, **Wintertime** (Maria), San Jose Repertory. Has performed lead roles at Arizona Opera, Connecticut Opera, Denver Center Theatre, Sacramento Opera, Old Globe Theater, Mississippi Opera, Virginia Opera, Kentucky Opera, Opera San Jose, Maggio Musicale Fiorentino in Italy, New Israeli Opera, Spoleto Festivals USAand Italy, among others. She created Raven 1 in **White Raven** at Expo'98 in Lisbon, the Teatro Real in Madrid, and the Lincoln Center Festival, and toured extensively in the National Company of **Master Class**. Recordings include *The Tender Land*(Koch), *Coyote Tales*(Newport Classics),and *Cage'sEuropera 3*(Mode).

JOHN KELLY *— *John, Persephone*
A.R.T: **Dido, Queen of Carthage**(Cupid; 2005 Elliot Norton Award, Outstanding Actor Large Ensemble). Performance artist who works as writer, director, choreographer, and performer. Other acting credits: **James Joyce's The Dead** (Bartell D'Arcy, Broadway, and national tour), Art Speiglman's **Drawn To Death** (Mr. Crime), John Cage's 1982 radio play **Marcel Duchamp, James Joyce, Eric Satie: An Alphabet** (Narrator, international tour). For his performance works he has received two Bessie (New York Dance and Performance) Awards, two Obie Awards, the American Choreographer Award, a Guggenheim Fellowship, and the 2001 CalArts Alpert Award in Dance/Performance. He has given three solo vocal recitals at Weill Recital Hall, Carnegie Hall, and performed with the San Francisco Symphony. Collaborated and recorded with The Jazz Passengers ("Jazz Passengers In Love"); with composer David Del Tredici (as lyricist and vocalist on "Secret Music"); and Laurie Anderson ("Life On AString"). He was a 2004-05 Fellow at the Radcliffe Institute for Advanced Study, and a recent Guest Lecturer in Dramatic Arts at Harvard. His autobiography *John Kelly* was published in 2001 by the Zwice Arts Foundation in association with Aperture. "Mrs. Hamlet", a solo choreographed for dancer Julia Theven, will premiere this May (Southern Theatre, Minneapolis).

Island of Slaves Company

REMO AIRALDI* — *Arlequin*
A.R.T.: Forty-eight productions, including **Romeo and Juliet** (Peter),**No Exit**(Valet), **Amerika** (Captain, Green, Head Porter), **Dido, Queen of Carthage** (Nurse), **The Provok'd Wife** (Constable), **The Miser** (Master Jacques), **The Birthday Party** (McCann), **AMidsummer Night's Dream** (Francis Flute), **Pericles** (Fisherman), **L a Dispute** (Mesrou), **Uncle Vanya** (Blegin), **Marat/Sade** (Cucurucu), **Enrico IV** (Bertolo), **The Winter's Tale** (Clown), **The Wild Duck** (Molvik),**Buried Child**(Father Dewis),**Tartuffe**(Monsieur Loyal), **Henry I** Vand **V** (Mistress Quickly),**Waiting for Godot** (Pozzo), **Shlemiel the First** (Mottel/Moishe Pippik/Chaim Rascal), **The King Stag** (Cigolotti), **Six Characters in Search of an Author** (Emilio Paz). Other:**Camino Real** and **Eight by Tenn** (Hartford Stage); productions at La Jolla Playhouse, Geffen Playhouse, American Conservatory Theater, Walnut St. Theatre, Prince MusicTheater, Actors' Theatre of Louisville, Serious Fun Festival, Moscow Art Theatre, Taipei International Arts Festival, Boston Playwrights Theatre.

JOHN CAMPION*— *Iphicrate*
A.R.T.: **Romeo and Juliet** (Escalus), **Oedipus** (Oedipus), **A Midsummer Night's Dream** (Theseus/Oberon), **The Caucasian Chalk Circle** (Azdak), **King Lear** (Cornwall),**When We Dead Awaken** (Ulfheim, directed by Robert Wilson). Other: **Baal** (Baal) Trinity Repertory Company; **The Duchess of Malfi** (Bossola) American Conservatory Theater; **The Skin of Our Teeth** (Mr. Antrobus) The Guthrie Theater, all directed by Robert Woodruff; **Slavs!** (Popi) La Jolla Playhouse and Mark Taper Forum; **The Hairy Ape** (tink) and **Tartuffe**(Madame Pernelle) La Jolla Playhouse; **Julius Caesar**(Brutus); Seattle Repertory Theatre; **Hamlet** (Claudius) GeVaTheatre; **The Trojan Women** (Menelaus) and**Hedda Gabler**(Lovborg) The Globe;**Pericles** (Antiochus, Simonides, the Pander) Hartford Stage; **The Triumph of Love** (Hermocrate) Center Stage. New York: **Measure for Measure** (Angelo) and**Henry VI**(York), Theatre for a New Audience; **In the Jungle of Cities**(George Garga, directed by Anne Bogart), Joseph Papp Public Theater. Television: David Mamet's *The Unit*. Film: *Heaven's Fall*. Trained at the Royal Academy of Dramatic Art, performed for the Queen of England and the Duke of Edinburgh.

THOMAS DERRAH*— *Trivelin*
A.R.T.: **Romeo and Juliet** (Friar Lawrence), **Three Sisters** (Chebutykin), **Carmen** (Zuniga), **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 theAmericas** (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.

FIONA GALLAGHER*— *Cleanthis*
Resident: **Water's Edge**, **Street Scene**, **The Winter's Tale**, Williamstown Theatre Festival;**Ghosts**, Hartford Stage; **Picasso at the Lapin Agile**, Chautauqua Festival; **The Bells**, McCarter Theatre; **Psychic Life of Savages**, Yale RepertoryTheatre; **Noises Off**, Paper Mill Playhouse; **Loot**, La Jolla Playhouse, McCater Theatre; among others. Films: *Second Best*, *The Juror*, *Trial by Jury*. Television: *Law and Order*, *Law and Order: CI*, *Guiding Light*, *Kate and Allie*, *100 Centre Street*, *Feds*.

KAREN MacDONALD— *Euphrosine*
A.R.T.: founding member, fifty-seven productions. Recent seasons: **Romeo and Juliet** (Nurse), **No Exit** (Estelle), **Olly's Prison** (ellen),**Dido, Queen of Carthage** (Anna), **The Provok'd Wife** (Madamoiselle. IRNE award), **The Miser** (Frosine, IRNE award), **The Birthday Party** (Meg,IRNE Award),**A Midsummer Night's Dream** (Hypolita/Titania, IRNE award), **Pericles** (Dionyza), **Highway Ulysses** (Circe), **Uncle Vanya** (Marina), **Lysistrata** (Kalonika), **Mother Courage and Her Children** (Mother Courage), **Marat/Sade** (Simone), **Othello** (Emilia, IRNE award), Director of **Dressed Up! Wigged Out!,** Boston Playwrights Theatre. New York: Roundabout Theatre, Second Stage, Playwright's Horizons, and Actors' Playhouse. Regional: **The Misanthrope** (Arsinöe), BerkshireTheatre 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** (Franke), 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.

The Orphic Trilogy

Harvard Film Archive

April 14 (Friday) 7pm April 16 (Sunday) 7pm
Carpenter Center for the Visual Arts
24 Quincy Street
Special thanks to French Cultural Services.

Blood of a Poet

Directed by Jean Cocteau
France 1930, 35mm, b/w, 58 min.
With Lee Miller, Pauline Carton, Odette Talazac
French with English subtitles
In his first foray into film, artist and poet Jean Cocteau created this vivid and highly personal portrait of "the poet's inner self," filled with signature images of beauty, suffering, and renewal. While composed in four distinct episodes, the action of the film ostensibly takes place in the brief moment between the collapse of a chimney and its hitting the ground.

Orphée

Directed by Jean Cocteau
France 1950, 35 mm, b/w, 95 min.
With Jean Marais, María Casares, Marie Déa
French with English subtitles
In this mesmerizing modern version of the Greek myth, Orpheus (Marais) is a modern-day poet who, like Cocteau himself, worries that his verso will not bring him immorality, and that other poets, younger and superficial ones, are scoming his talents. (What would Cocteau have thought of poetry slams?) But abruptly, the movie slides into the through-the-mirror Underworld, like Alice dropping into the rabbit hole. It's all mysterious and utterly magical: Orpheus'pursuit of Eurydice (Déa) and his meetings with the Princess of Death (Casarès). The special effects are tiny by any standard, and yet they shimmer and shiver with nightmare luminosity.

The Testament of Orpheus

Directed by Jean Cocteau
France 1960, 35mm, b/w, 79 min.
With Jean Cocteau, Edouard Dermithe, Jean Marais
French with English subtitles
The Testament of Orpheus - Jean Cocteau's final film and the third part of his *Orphic Trilogy* –is an intensely personal work. The film is self-portrait in which Cocteau reflects on his past as a poet, illustrator, writer, and filmmaker, and Cocteau (playing himself) uses the film to revisit his artistic obsessions. Those familiar with Cocteau's work will recognize the appearance of his artistic creations throughout the film, as well as cameos by his friends (including Y u l Brynner and Pablo Picasso) and collaborators (Jean Marais, Maria Casares). *The Testament of Orpheus*is a moving tribute to an artist and the immortality of his art.

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A·R·T·

The Civilians in (I Am) Nobody's Lunch

THE CIVILIANS HAVE A FEW QUESTIONS FOR YOU!

by Kristen Bowen

(I Am) Nobody's Lunch is the latest creation of The Civilians, a five-year old ensemble that has established a reputation as one of New York's hippest and most innovative theatre groups. The Civilians' name is borrowed from an old vaudeville term for non-vaudevillians, and indeed the company's colorful theatrical style owes much to the song and dance of American vaudeville.

When Artistic Director Steven Cosson founded The Civilians in 2001, he was inspired by Joint Stock, the legendary British ensemble that created investigative dramas from research and interviews. "I wanted to create a theatre that would engage with larger social, cultural, and political realities through the eyes of real, ordinary people, or 'civilians'," he explains.

The Civilians always begin their creative process with a question, such as "what are you afraid of?" They pose the question to a civilian world that includes friends, family, experts, and random strangers. The interviews are not recorded but memorized by the actors in order to foster a more natural, informal exchange. "It does something different to the actors if they can't record it," says Cosson. "They have to actually understand what the person is saying." Cosson only selects interviews in which the interviewer and subject established a connection. He and the company then synthesize these stories, discern common themes, and make associations between characters to create a patchwork composition of colorful personalities and experiences.

Music is a key component of a Civilians show. The company's resident composer Michael Friedman (music director for many A.R.T. productions, including **Marat/Sade** and **The Merchant of Venice**) often writes songs before the script is developed. "The songs create the direction the show will take," explains Cosson. Friedman's music incorporates a wide variety of styles from pop to cabaret, with themes and lyrics lifted directly from the transcripts. The song "It's Scary how Easy it is" from **(I Am) Nobody's Lunch** takes its title from an interview between a Civilian and two proselytizing teenage Baptists who knocked on her door.

To prepare for their first show, **Canard, Canard, Goose?** (2001), the company traveled to Long Lake, NY to investigate an erroneous rumor that the Walt Disney Company had abandoned and left to die the flock of geese they had used in the filming of **Fly Away Home**. In 2002, **Gone Missing** meditated on lost possessions such as shoes and cell phones, which in the wake of September 11, resonated with losses far more intangible and profound,

(I Am) Nobody's Lunch is the Cilivians' most ambitious and political creation to date. The show asks, among other questions, "How do we know what we know?" and "How do we know what is true?" The company interviewed children, psychics, aliens, National Guardsmen, Homeland Security staffers, and every woman called "Jessica Lynch" in the phone book. After a residency at the Sundance Institute they performed a sold-out run in New York in January 2006. Charles Isherwood of **the New York Times** described the production as, "Snappy, scrappy, and performed with deadpan razzmatazz" and **Time Out** called it, "That exceedingly rare show that leaves you thinking, laughing, and humming all at once."

"startling, funny, disturbing!"
– the New Yorker

Cosson says that the success of **(I Am) Nobody's Lunch** is due in part to the timely nature of the questions it raises, and because the company had no forgone conclusions when they started their investigation. "If the journey is worthwhile and important to us it will be so for the audience," he explains. "How do people make sense of all this information that bombards us? How do we know what we know about what's going on in the world now? These become more pressing questions for us every day"

Kirsten Bowen is Associate Producer for ***The Civilians,*** *and a 2005 graduate of the A.R.T./MXAT Institute's dramaturgy program.*

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Charlie Victor Romeo

Created by Bob Berger, Patrick Daniels and Irving Gregory with sound design by Jamie Mereness

"Charlie Victor Romeo holds you in a hammerlock for 90 unforgettable minutes. It's the most frightening show I've ever seen." — Wall Street Journal

"Intensely engrossing . . . a brilliant, powerful experience." — New York Times

A·R·T·

"No show in town can match its sheer intensity or hermetic artistic perfection." —Time Out New York

One hundred and three years after the Wright brothers made their first flight, we take air travel for granted. Businesspeople rack up frequent flier miles, six-year-old children fly alone from coast to coast, and lovers jet across the ocean for a weekend tryst. We nod off as flight attendants show how to buckle the seat belts, and how a seat cushion serves as a flotation device. Once in flight, we forget about oxygen masks and emergency exits and settle back for the movie. Flying is quick, and far safer than traveling by car. It's an ordinary, everyday thing.

That is, until it isn't.

Charlie Victor Romeo, a live performance documentary, dramatizes what happens when something goes wrong thousands of feet above ground. Derived entirely from the black box transcripts of six real aviation emergencies, the show explores how pilots — as professionals and as humans — deal with crisis. This peek behind the locked doors of the cockpit reveals how the people we trust with our lives face their own mortality.

After its 1999 debut at the Collective Unconscious Theatre in New York, **Charlie Victor Romeo** enjoyed an eight-month run and received two Drama Desk Awards. Filmed by the US Air Force as a training video for pilots, it is used to teach West Point cadets about human error. It has also generated interest from the medical community, who view the show to study the psychology of crisis. During **Charlie Victor Romeo's** initial run, nearly one-third of the audience consisted of aviation professionals.

The press'response to the show has been overwhelming. *Time* comments that the show "turns mundane dialogue into a gripping found-art commentary on the battle between man and machine. If only reality TV were this good." *The Wall Street Journal* claims that it "holds you in a hammerlock for 90 unforgettable minutes." And *Time Out NY* declares, "no show in town can match its sheer intensity or hermetic artistic perfection."

The A.R.T. and CRASHarts are delighted to present the Boston debut of this gripping docudrama. So, ladies and gentlemen, place your seat back in the full upright position and make sure that your seat belt is fastened tight around your waist. **Charlie Victor Romeo** will not be an easy ride — we do expect some turbulence — but it promises to be a thought-provoking and riveting adventure.

Neena Arndt is a first-year dramaturgy student at the A.R.T./MXAT Institute for Advanced Theatre Training.

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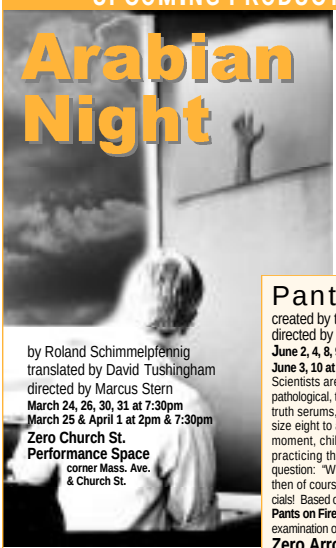

Arabian Night is written by Germany's most prolific and produced contemporary playwright, Roland Schimmelpfennig. It is a night in which five lives collide and are altered forever. Reality and dreamscape become confused. In this splintered tale five separate stories happen simultaneously and eventually become inextricably entwined as loneliness, desire, jealousy and revenge start spinning out of control.

Pants on Fire

created by the cast & KJ Sanchez
directed by KJ Sanchez
June 2, 4, 8, 9 at 7:30pm
June 3, 10 at 2&7:30pm

Scientists are mapping the brains of the pathological, the CIAis experimenting with truth serums, the gap has changed their size eight to a size four, and at this very moment, children around the world are practicing their answer to the dreadful question: "Who broke the window?" And then of course there are our elected officials! Based on interviews with real people, **Pants on Fire** is a rollicking celebration and examination of the art of lying.

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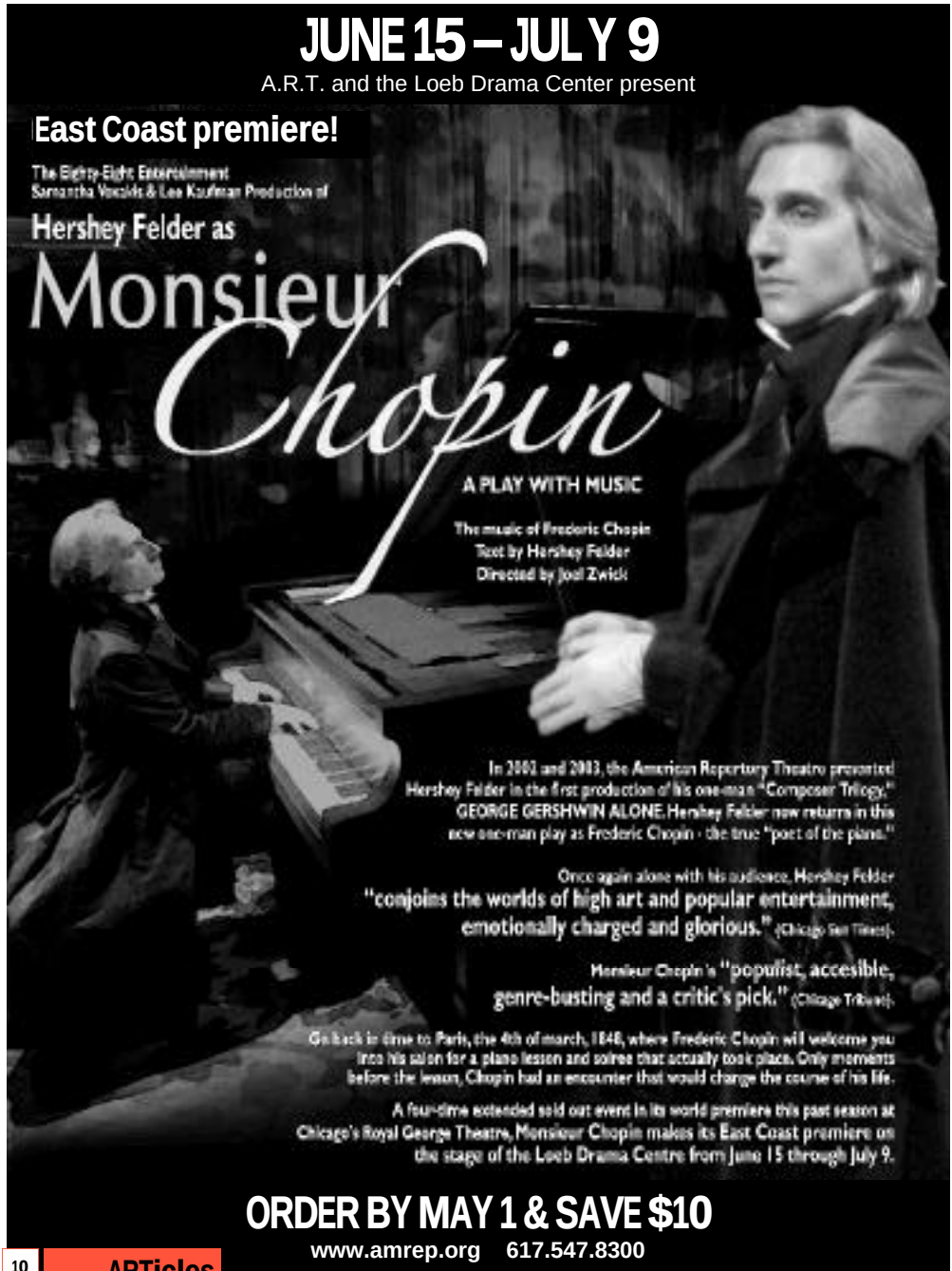
JUNE 15 – JULY 9

A.R.T. and the Loeb Drama Center present



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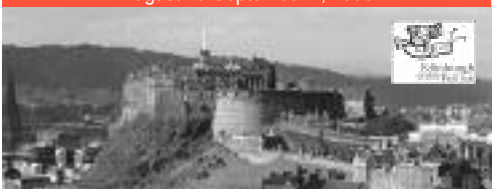
A.R.T. to Edinburgh International Festival

Three Sisters to Perform at Kings Theatre August 29-September 2, 2006



Mark your calendars! The A.R.T. has just received confirmation of the dates and venue for our participation in the 2006 Edinburgh International Festival. We will offer five performances of Chekhov's **Three Sisters**, directed by our distinguished Polish friend, Krystian Lupa, at the conclusion of the festival —Tuesday, August 29 through Saturday, September 2. The company is honored to have this production included in the sixtieth anniversary of the world's largest arts festival — an amazing and absorbing three weeks that bring together international artists in unique collaborations between countries and continents, all in the stunning city of Edinburgh.

In addition to the A.R.T.'s **Three Sisters**, the Festival's starry line-up for 2006 includes Sir Simon Rattle and the Berlin Philharmonic, **Troilus and Cressida** directed by Peter Stein, and Suzanne Farrell's staging of Balanchine's full-length ballet **Don Quixote**. There are events going on throughout each day, including conversations with artists, world-class exhibitions and activities, plus the whirlwind attractions of the Fringe Festival. And don't forget the renowned and historic Edinburgh Military Tattoo.

For more information on the 2006 Edinburgh International Festival, go to www.eif.co.uk There you will find all the information you'll ever need about the festival — venues, attractions, hotels, maps, and other helpful links.

If reading this has piqued your interest in going to the Festival, consider planning your trip during the last week, Sunday, August 27 through Sunday, September 3, and the final event, The Bank of Scotland Fireworks Concert. Contact Jan Geidt at 617 496-2000 x8837, or email at jggeidt@fas.harvard.edu about your plans.

A.R.T. & HRDC MEET R&J

On Saturday, February 4, the American Repertory Theatre and the Harvard-Radcliffe Dramatic Club joined forces to welcome over 300 college students to a performance of **Romeo and Juliet**.

Students and faculty of the performing arts from campuses around the region were invited to attend the first public performance of **Romeo and Juliet** free-of-charge. Sixteen colleges and universities were represented at the event.

While the majority came from schools in Greater Boston, students attended the event from as far away as Dartmouth College, the University of Maryland, and MacAlester College in St. Paul, Minnesota.

Following the performance, Executive Director Rob Orchard and Blase Ur, President of the Harvard-Radcliffe Dramatic Club, welcomed everyone and Associate Dramaturg Ryan McKittrick led the students in a discussion about **Romeo and Juliet** and answered questions about the A.R.T. production. Students also had the opportunity to network with their peers from other schools and enjoy food provided by Uno Chicago Grill.

Experiencing the live performing arts is an essential component of a liberal arts education, and the A.R.T. is proud to serve as a resource for students and faculty. This special event marks the first phase in an ongoing effort to strengthen connections with students and faculty of the arts throughout New England. The Harvard-Radcliffe Dramatic Club and the A.R.T. will host events like these during the first week of most A.R.T. productions and will continue to identify new ways to welcome student audiences through its doors.

Our thanks to all who attended the A.R.T.'s **Love is Hell gala pARTy** and to those who contributed to its success!

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Special thanks to Keezer's for outfitting our Institute students with tuxedos for the gala!

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curtain times

Tue/Wed/Thu/Sun evenings – 7:30pm
Friday/Saturday evenings – 8:00pm
Saturday/Sunday matinees – 2:00pm

ticket prices

ISLAND OF SLAVES	A	B
Fri/Sat evenings	$74	$51
All other perfs	$64	$37

ORPHEUS X	
Fri/Sat evenings	$48
All other perfs	$35

Subscribers, Members, Seniors, Students deduct $10
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box office hours

LOEB DRAMA CENTER

Tuesday – Sunday	noon – 5pm
Monday	closed
Performance days	open until curtain

(**Zero Arrow Box Office** open 1 hour before curtain

A.R.T. student pass

$60 gets you 5 tickets good for any play. That's only $12 a seat! (Full-time students only.)

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- for only $35, members can buy tickets at $10 off the regular prices!
- and you'll receive the benefits of subscribing (including ticket exchange) without having to plan your dates in advance.

preplay

Preshow discussions one hour before curtain led by the Literary Department.
Loeb Stage plays only.

ISLAND OF SLAVES preplays
Sunday, May 28 before 7:30pm show
Wednesday, May 31 before 7:30pm show
Thursday, June 1 before 7:30pm show

playback

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

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Have your ticket stub stamped at the reception desk when you attend a performace and receive discounts at the **University Place Garage** or **The Charles Hotel Garage.**

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NO EXIT

by **Jean-Paul Sartre**
directed by
Jerry Mouawad

June 22 – July 9

with
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Will LeBow
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Paula Plum

Zero Arrow Theatre

THE CRITICS ARE UNANIMOUS!

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An overview of his life , a reading of his play **Protest**
with Robert Brustein and Paul Benedict, discussion to follow.
Directed by Carol Rocamora

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May 8, 8pm Zero Arrow Theatre $25